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CIRCLE OF GLASS COLLECTORS

COMMEMORATIVE EXHIBITION 1937 - 1962

Victoria and Albert Museum, London

16th May—8th July, 1962

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Commemorative Exhibition

1937 – 1962

CATALOGUE

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Foreword

The relations between the Museum and the collector have always been close, and the benefits reciprocal. The Museum learns from the specialised knowledge of the enthusiast, and the budding collector may learn from the formalised body of expertise, and the carefully built-up corpus of material, assembled over the years by the Museum. Much of this material, like much of the information, derives ultimately from the collector, and the Victoria and Albert Museum has been fortunate in its benefactors amongst glass-collectors—Francis Buckley, Wilfred Buckley and Mr. and Mrs. C. Rees-Price, to name but a few.

When in 1948 the English Ceramic Circle celebrated its twenty-first anniversary, the Museum was pleased to open its doors to the Commemorative Exhibition which was then planned. Now on this similar occasion we welcome the Exhibition arranged by the Circle of Glass Collectors. The glasses on display mirror the interests of the Circle as a whole, and the result is a miniature history of the art of glass. Whilst especial emphasis has been laid on examples of great beauty or unusual rarity, the Exhibition also includes many glasses which have few pretensions except that of attractive appearance, and to the acquisition of which anyone might aspire. In its wide sweep and in its universality of appeal, this Exhibition should provide a stimulus to the existing collector, and an incentive to the layman to share in these beauties himself.

TRENCHARD COX.

The Circle of Glass Collectors

The founder of the Circle of Glass Collectors belonged to an Edwardian generation of glass-collectors that included the Rev. M. de la Hey, Stephen Winkworth, William Roscoe, Mrs. W. D. Dickson, A. O. Curle, and many more, in England and Scotland. He was more instinct with the arts of the eighteenth century than either Dillon or Hartshorne. John Maunsell Bacon was born on 13th September, 1866. He was the great-great grandson of John Bacon, R.A., the talented sculptor who made busts of King George III, Dr. Johnson and William Pitt, and models for the china factory of Chelsea-Derby, and died in 1799. A series of Bacon pastels and pieces of family furniture were among J. M. Bacon's prized possessions.

Born to the clergy, he had gone from Felsted to Cambridge and the Sorbonne. He became a schoolmaster, mostly at the United Service College, Windsor. He had other military connections and interests. Before the 1914 war he lived at Hyde Vale, Greenwich, overlooking Blackheath. His catholic collecting included prints, household furniture, china, snuff-bottles and other things. But before the death of King Edward VII on 6th May, 1910, he was already specializing, like Churchill, into glass. The first account of his glasses appeared that year. Many visitors came to see them at Greenwich.

After the 1914 war, and service in the Enemy Debts Office, Bacon removed in retirement to Trebovir Road, S.W.5. Here, in rooms replete with relics and collections, enthroned in his chair from four to seven, his cabinets of balusters about him, Bacon was at home. For this schoolmaster of taste had much charm and many friends. To these it was his habit to discourse, with learning and wisdom, of types and instances, finds and fragments, all the lore and lure of flint-glasses.

The glass tutorials of Trebovir Road made many friends for glass. They became almost daily. Bacon came to think that the English Ceramic Circle founded in 1927 as the English Porcelain Circle, was in need of a younger sister. With the alliance of his friend the late Dr. E. Frankland Armstrong, F.R.S—for science sat with art from the outset—invitations were sent to persons likely to be interested in a glass society. The Circle of Glass Collectors was formally inaugurated, under that name, on 27th May, 1937, at a meeting at No. 33 Trebovir Road of the following nine persons: Dr. F. Frankland Armstrong, F.R.S., J. M. Bacon, Esq., Mrs. Bland, Lady Davy, W. P. Isgar, Esq., Colonel E. E. B. Mackintosh, Ivan R. Napier, Esq., Miss D. Stott, and W. A. Thorpe, Esq. The first evening meeting was held on 21st October, 1937, and the first list of foundation members was printed in January, 1938.

In 1939 it was to be feared that so recent a foundation might not survive the dislocation, destruction, departures, of the war. The Founder was living for much of the years 1939-1945 at Pooley Bridge, near the upper end of Lake Ullswater. Stencilled notes were then circulated by him in order to sustain in scattered members their interest in glass and to keep the Circle together. In fact, membership was greater after the War than before it. Two founder members and thirteen of fifty-seven foundation members are now members of the Circle of Glass Collectors.

The Founder died on 8th April, 1948, in his eighty-second year. Part of his collection of flint-glass was subsequently acquired by the City Art Gallery at Bristol. By the kindness of the authorities of the Art Gallery, two glasses characteristic of his collection and his taste, are included in the present Exhibiiton.

W. A. THORPE,
President of the Circle of Glass Collectors,
1937-57.

Introduction

In a society devoted to the study and collection of glass it is inevitable, and desirable, that the interests of its members should be as diverse as the subject of their attention is itself various. The Circle of Glass Collectors was originally formed at a time when attention was passionately focussed on the merits of English "flint" glass; and its founder was a devotee of those qualities. It was the period immediately succeeding the publication of Francis Buckley's *Old English Glass* (1925) and W. A. Thorpe's *History of English and Irish Glass* (1929). Gradually, however, the dust has settled on some of the controversies of that epoch, the focus on the 'classic' period of English glass has become somewhat less burning, and some have even shifted their lenses clear away to investigate fresh fields of the subject. Roman glass, foreign glass (at one time a term of opprobrium), and even the once despised Victorian glass, have become legitimate fields for exploration and conquest. Most collectors, it is true, still devote their attention mainly to English glass—the natural sphere for their activities and one in which adequate supplies of collectable glass are still most readily available: and there are some fields in which collecting demands a longer purse than most possess. Such are Islamic or Venetian enamelled glass, or the most sought-after types of German 18th century or Biedermeier glass. These are sparsely represented in the Exhibition or not at all. But chance has now and again played into the hands of someone with perception, and a piece of Venetian opaque white glass (*lattimo*) with enamelled decoration of about 1500, or a goblet reasonably attributed to G. F. Killinger, testify to those strokes of connoisseurship where opportunity is matched by knowledge and appreciation. In fact, almost the whole history of glass is covered by this Exhibition, albeit thinly in places. It is the hope of the Committee that every piece in the Exhibition will justify its inclusion, either by its own inherent aesthetic merit, historical interest, or by some special point of appeal to the collector.

Glass is in essence a shining substance formed by the action of fire on silica (usually sand) mixed with an alkali and including a little lime. When these constituents have been sufficiently "founded" in the furnace, they form a viscous substance which can be formed at will by means of a number of simple tools, most of which have remained essentially unchanged over the centuries. Hollow wares can be produced by blowing down a tube, the bulb so formed being compressed and constricted until it assumes the desired shape. Ropes and threads and blobs of the same molten stuff can be applied in the form of handles, feet or pure decoration. These may be of the same glass as the vessel or in contrasting colours. At some stages of its history glass has striven to imitate the coloured natural precious stones, and has been tinted accordingly with various metallic oxides: at other times the aim has been to simulate the water-clarity of rock-crystal, and the normally occurring slight iron impurities of sand (giving a greenish or brown tone) have been offset by the addition of a form of manganese oxide, or "glass-maker's soap". Similar concepts of glass as a substitute natural stone have underlain its decoration by means of abrasive techniques. Some of the earliest glass vessels of the ancient Near East seem indeed to have been cut from the block, just as hard-stone vessels would have been. The broader work of the glass cutter is complemented by the more delicate art of the glass engraver. The former, working a large wheel with sand as the characteristic abrasive, produces formal patterns of facets and flutes; the latter, using a wide range of smaller copper and other wheels fed by abrasives such as emery, is able to reproduce, by his exacting technique, figural designs of the utmost finesse. The diamond-point engraver achieves yet other effects with his spidery lines and delicate stipple. All these techniques have their own canons of excellence, and to condemn them as irrelevant to the material of glass (as Ruskin did) is to forget that although to the scientist glass is a super-cooled liquid, to the humanist it is a solid which appeals to light and colour for its special attraction to Man's eye. Whether these effects are produced when the glass is hot or cold is unimportant, provided that they achieve their aim.

The origins of glass, probably as a by-product of metallurgy or pottery-glazing, are shrouded in obscurity, and the first clear picture of a glass industry only emerges with the XVIIIth dynasty in Egypt (about 1450 B.C.). Here small vessels, mainly for toilet purposes, were produced by enclosing a sandy core in a layer of (usually opaque-blue) glass and decorating it by means of applied threads of contrasting colours. These were "combed" to produce arcade- and feather-patterns which were subsequently incorporated in the body of the vessel by "marvering" in (or rolling on a flat stone or metal bed). This technique remained the chief one in use in the Mediterranean area until the invention of glass-blowing, probably about the 1st century B.C. "Sand-core" glasses dating from the 8th century B.C. onwards are fairly commonly found on Mediterranean sites, and are technically similar to those of XVIIIth Dynasty Egypt, although their shapes are different (No. 1). They are rare in Egypt itself, and were probably made in some other country of the Eastern Mediterranean.

The cities of Syria were famous for glass-making in Roman times, and it was probably here that the art of glass-blowing developed, probably as an ancillary of moulding processes. Mould-blowing, indeed, was a technique especially associated with the Syrian craftsmen (Nos. 11-13), and it is probable that free-blowing developed from it. Side by side with this growth of "plastic" techniques, however, went a devotion to forms which could be first roughly moulded by other means and then polished and cut by rotary processes. These techniques, certainly in earlier periods at home in the Near East outside Syria, were also probably especially in favour in hellenistic Egypt, whence they spread to Italy and other more northerly countries of the Roman Empire. The Roman cutters developed high skills in figural engraving and "cameo" cutting from layered glass (as in the Portland Vase), but were also adept in the effective decoration of vessels by the economical use of no more than a few horizontal cut grooves (Nos. 2,8). Syrian craftsmen on the other hand, as might be expected, excelled in decoration applied "at the furnace" (Nos. 17-21), and this predilection not only followed them to the other glasshouses of the Roman Empire which they manned (No. 21), but in the Near East itself survived the Roman Empire and lasted into Islamic times (No. 22). Of the full glories of Islamic glass, important though it is in the history of the subject, this is not the place to write, for it is hardly represented in the Exhibition. Attention should, however, be drawn to the rare mould-blown ewer No. 23, one of the few types of Islamic glass which can reasonably be attributed to a particular glass-making centre.

Islamic glass-makers kept alight during the Middle Ages the fire which they had received from their Roman predecessors. In Northern Europe glass-making was concerning itself increasingly with window-glass produced in the service of the Church, vessel-making being only a subsidiary activity incidental to this main concern. In Venice, however, where a glass-industry had been established since at latest the end of the 10th century, vessel-glass-making appears to have been restricted in the main to producing long-necked carafes and tumbler-shaped cups for the table. About the middle of the 15th century, however, no doubt under the artistic stimulus of the Renaissance in general and perhaps of the rising Venetian School of painting in particular, begins a period of intense development in the Venetian glass-industry. Handsome coloured glass-materials were perfected—blue, purple and green—and wrought into austere and noble shapes influenced by late-Gothic metalwork. Even more important, in the course of the second half of the 15th century a glass material was perfected more nearly approaching natural rock-crystal than anything which had been seen in the world for some hundreds of years. All these types of glass were decorated by means of enamels and gilding in the styles then current in the decorative arts. The Exhibition contains no specimen of this technique on transparent glass, but does include an example, even rarer, of enamelled opaque-white (*lattimo*) glass (No. 83).

Enamelling passed out of favour as a mode of decoration in Venice itself during the first half of the 16th century, although enamelled glasses continued to be made for customers from the Northern lands, where eventually this technique was adopted and adopted, to remain in favour right up to the second half of the 18th century (Nos. 46-50).

In Venice itself, however, emphasis was increasingly laid on purity of form, in a number of shapes which were then new to glass-history but which have provided inspiration for glass-makers ever since. By way of decoration, the Venetians now developed a technique of incorporating opaque-white threads in the substance of their material, subsequently working it into forms of ever-increasing complexity (*latticinio, vetro di trina,* Nos. 27,29). Occasional use was made of applied coloured threads, "prunts" of glass stamped with decorative motifs and sometimes gilt in addition (No. 41); and from the middle of the century the diamond-point was employed to engrave borders of foliage and other designs on glasses of various shapes, mainly dishes (cf. No. 36-37).

In the course of the 16th century, Venetian methods of glass-making spread to most of the countries of Northern Europe. There the Venetian *cristallo* was worked in styles which, with time and the progressive introduction of local work-people, lost more and more of its Italian accent and acquired a distinctive provincial idiom. The Netherlands (Nos. 32-7), France (Nos. 41-4), Germany (Nos. 29-31) and even England (No. 102) developed in the course of the late 16th and 17th centuries each its own version of the "façon de Venise".

During the 17th century, a change in taste gradually made itself felt. Europe had been dominated by Venetian glass for two hundred years, and its qualities were no doubt beginning to pall. The moment of reaction occurred with uncanny simultaneity in both Germany and England. In each country a type of glass was invented which surpassed the Venetian soda-lime *cristallo* in both clarity and solidity, but whereas in Germany this was achieved by the use of lime to stabilize a purified potash-glass, in England lead-oxide was employed to reach much the same goal. As the 17th century entered its last quarter, the supremacy of Venetian glass was doomed.

The solid clear potash-lime glass of the German and Bohemian glass-making area lent itself ideally to wheel-engraving, a technique which demanded a certain thickness of glass to work on. Wheel-engraving had been transferred from the decoration of natural hard-stones to that of glass in various parts of Germany before the end of the 16th century, the lion's share of the credit going to Caspar Lehmann, Imperial Court Glass and Hardstone Engraver to the Emperor Rudolph II. Lehmann's patent was taken over at his death by Georg Schwanhardt, the Elder, of Nuremberg, who in that city founded a school of glass-engraving which flourished mightily in the second half of the 17th century and the early years of the 18th. Here the glass-makers invented a style of goblet which, whilst being in the Venetian metal and recognisably in the *façon de Venise,* not only had a range of shapes entirely its own, with tall stems compiled of hollow knops between discs ("mereses"), but provided the glass-engraver with cylindrical bowls having a reasonable thickness of metal (Nos. 52 &c.). The Exhibition contains not only goblets of this sort in the style of, or attributable to, H. W. Schmidt and G. F. Killinger (Nos. 52,55)., but also a cylindrical beaker signed by the engraver Paulus Eder (No. 54). In the later 17th and 18th centuries individual schools of engraving developed in different German centres, and examples may be seen in the Exhibition (Nos. 59,ff.). The fame of German engravers was such that some of them were tempted away to go and work in other countries (Nos. 67,ff.), as the Venetian glass-workers had been before them.

In England, the second half of the 17th century saw a hankering after simplicity of form and solidarity of material which is strictly comparable to the movement which produced the potash-lime crystal of Germany. In a series of letters written about 1667-73 to his Venetian supplier, a certain Allesio Morelli, the London Glass Seller John Greene not only sent drawings of the sober forms with which he wished to be furnished, but constantly laid stress on a very "white sound Mettall". This yearning for solidarity and clarity, apparently unsatisfied from the Venetian side, ultimately found its issue in the perfection, about 1675-6, of a crystal-glass in which the fluxing element was supplemented by oxide of lead. This invention, brought to fruition by George Ravenscroft, took English glass-making for the first time in history to a dominant position in the world. The proportion of lead in the glass was increased as the century drew to its close, producing a very heavy materal with great powers of light-refraction.

The new material called forth techniques suited to it. The bastard "Anglo-Venetian" style (Nos. 103,ff.), despite its unquestionable beauty, was gradually abandoned in favour of a far simpler, if more heavy-handed, manner in which a monumental stem put together from a variety of different ball and baluster forms, dominated a simple bowl and foot. These are the glasses of the so-called "baluster' period, the true classics of the earlier period of glass-making (Nos. 152,ff.) just as cut-glass is the classic vehicle of the later phases. The "baluster" glasses coincide with the Queen Anne style in the other arts, and this is no mere chance. Technique and taste here made a perfect marriage.

It is perhaps an infallible instinct which drives the collector of English glass to collect mainly drinking-glasses, for it was always in drinking-glasses that fashion first made itself felt, and on them that skill and money were mainly lavished. It follows that a study of drinking-glasses provides the framework on which the history of glass during the 18th century must depend. Other stemmed forms allied to them lag behind and sometimes become formalized in shapes which had been abandoned for wine-glasses decades before (Nos. 315). Many of the tankards, jars, jugs and other vessels made in the 18th century, however, have an undeniable beauty which often retains something of a 17th century character (Nos. 198,ff.). In the second quarter of the 18th century, or even earlier, a tendency developed for glasses to grow lighter in weight, smaller, and more elegant in form. This natural process, which mirrored the change in artistic taste from the Baroque to the *rococo*, was given additional impetus in England by a fiscal measure which was taken in 1745/46—the Glass Excise Act. By this Act, a tax was levied on glass by weight, and the glass-blower in consequence forced to take account of the quantities of material used. Increasing emphasis was therefore laid on the decoration of glass. In the first half of the 18th century stems heightened in relation to bowls, and an appropriate ordering of the bulbs and balusters forming the stem produced the "light baluster" typical of this period (Nos. 165,ff). An innovation of the second quarter of the century brought stems decorated by spirals of air trapped in the glass (Nos. 228,ff.), and towards the middle of the century these began to be complemented by ribbons of opaque-white glass (Nos. 250, ff.). Occasionally these two types of twist are combined (Nos. 272,ff), and sometimes the opaque-white ribbons are supplemented by similar ribbons of various colours (Nos. 266,ff.). Such glasses are relatively rare.

All these techniques were carried out in the glasshouse itself while the glass was still in the semi-molten state. The mid-18th century desire for surface-decoration, however, also called into play the art of the cutting-shop and the engraver's studio, at first independent of the glasshouses which supplied them with "blanks", later to be incorporated in them. The first practitioners of these arts undoubtedly came from Germany, and the Exhibition contains glasses which must be regarded as samples of their work (Nos. 196, 231). Englishmen were in due course trained up to the art of engraving, but it must be conceded that English engraving never ranked with the German. At its best in hunting-scenes (Nos. 281, 333) or the rendering of delightful little *chinoiserie* vignettes, it was more often employed in the simple "flowering" which provides such happy hunting for the enthusiasts whose humour it is to scent a Jacobite behind every blossom (Nos. 238, &c.). To these rougher craftsmen must be attributed the simple engraving which commemorates in glass the political passions of a previous age, be they Jacobite (Nos. 233, 237, &c.) or "Williamite" (Nos. 169, 183, &c.). Commemorative engraving and "flowering" continued in use in England right through to the Victorian epoch (Nos. 351, ff.), but it never assumed the importance which accrued to the art of cutting. The reason is not far to seek . English lead-glass, with its brilliant refractive properties, was the perfect material for decoration by cutting: and in due course the English cutters found the mode of cutting which was perfect for the material (Nos. 277, ff.; 326 ff. 324, ff., &c.). In the late 18th and early 19th centuries English cut-glass conquered the Continent, hand in hand with Staffordshire creamware and Wedgwood stoneware.

Two other techniques of extrinsic ornamentation call for mention. The first is enamelling, the second gilding—both probably also transplanted from German soil.

Glass-enamelling in England assumed two forms. In Newcastle-upon-Tyne the Beilby family painted in polychrome enamels, or more frequently in a white enamel of bluish or pinkish tone, a large number of goblets, glasses, tumblers, decanters and other adjuncts of the drinker's table, all in clear colourless glass. Their great polychrome armorial goblets are among the monumental things in English glass (Nos. 283-4, 292), but many will prefer the charming little vignettes of country life, the pastimes, the peacocks, butterflies and feathery scrolls of their white-enamelled wine-glasses, tumblers, etc. (Nos. 286, ff.). Quite different is the second class of enamelling on English glass. Here the purpose is avowedly to imitate porcelain, and the shapes reflect this aim. Opaque-white vases, beakers, tea-caddies, and candlesticks usurp the range of forms usually arrogated to porcelain (Nos. 337, ff.). The exquisite painting, in brilliant colours, is often allied to that on Worcester porcelain (No. 340) or on Staffordshire salt-glazed stoneware or enamels (Nos. 338-9); but the old portmanteau ascription to Bristol still proves as indestructible as most myths. Painting of equal skill and charm is to be found on the little facetted opaque-white, blue, green or purple smelling-bottles with gold caps, probably also the products of the Midlands, or perhaps of London. The Exhibition contains a comprehensive selection of these from the unrivalled collection of Sir Hugh Dawson (No. 341).

Gilding, relatively rare by itself on glasses of the middle years of the 18th century (Nos. 299, 329), came into its own as a method of decorating coloured glasses in the neo-classical period (Nos. 332, 358-9).

All these glasses were the expensive luxuries of the rich. Glass, however, much as Cobbett might rail against the use of breakables by the poor, began in the early 19th century to descend the social scale. Ample "rummers" were now engraved for farmers and sailors (Nos. 351-3), and the bottle-glass houses turned out decorative jugs of greenish-black glass flecked with white and colours to catch the taste of the lower orders of society (Nos. 366-9). The appetite for colour grew as the 19th century approached its mid-point, and the sober bottle-green gives way to candy-pink and blue and white in pocket-flasks (No. 371) or walking-sticks or other of the "novelties" of the age. The introduction of the mould-pressing process brought mock cut-glass to the masses, whilst unlimited technical resources and a free range of all the historical styles brought a bewildering succession of decorative innovations in the glass purveyed, mainly by the Midlands, to the wealthier households of the land (Nos. 380, 381).

On the Continent a similar, but rather more restrained, predilection for colour had produced in the second quarter of the 19th century the "opalines" of France and the "cased" layered glasses with cut and engraved decoration of Bohemia (Nos. 73, ff.). In France, just before the middle of the century, the old Venetion "millefiori" technique was revived to decorate the bases of paperweights (Nos. 81, 82), today the objects of a collector's passion which would certainly have surprised their makers. It was probably the technical experience afforded by these varied manipulations of coloured glasses that provided the necessary sub-soil on which grew the next great movement in glass-making. Here for the first time France took a leading rôle in the history of glass. Glass-artists, notably Emile Gallé (Nos. 89, ff.) translated into layered coloured glass the ideals of the *Art Nouveau*, whilst the American L. C. Tiffany achieved parallel aims by the use of furnace-worked designs of incorporated threads supplemented by a brilliant iridescent surface-lustre (No. 101). In more recent times, France has produced outstanding glass-artists such as R. Décorchemont, with his *pâte-de-verre* bowls (No. 100), and René Lalique, with his monumental moulded pieces in a subtly modulated crystal material (No. 99).

The Exhibition makes no attempt to cover modern glass, which has hardly yet had time to move from the house-wife's cupboard to the collector's cabinet. Mention should, however, be made of the delicate art of Laurence Whistler, whose point-engraved glasses (Nos. 382-3) are fully worthy of their place beside those of the 18th century masters, Frans Greenwood (No. 304) and David Wolff (Nos. 306, 308, ff.).

R. J. CHARLESTON.

Acknowledgments

The Committee wishes to acknowledge with grateful thanks the kindness of the following Museums or Art Galleries for the loan to the Exhibition of glasses once in the collections of members—The City Art Gallery, Bristol (J. M. Bacon); the Fitzwilliam Museum, Cambridge (D. H. Beves), the Ashmolean Museum, Oxford (Mrs. M. Marshall), and the Victoria and Albert Museum (D. H. Beves and Dr. M. Emslie).

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Finally, the Committee would extend their thanks to those members of the Circle who offered their glasses to the Exhibition, knowing that they would be parted from their treasures for a matter of three months or more, and who willingly undertook the labour, risk and expense of packing and transporting them to the Exhibition.

Notes on the Catalogue

The following abbreviations have been used in the text:—

NDW . . . "nipt diamond waies", a term coined by George Ravenscroft to describe a mesh-design obtained by pinching together parallel threads of glass either applied or mould-blown.

V. & A. Museum . . . Victoria and Albert Museum.

The following titles have been abbreviated for convenience:—

Barrelet, J., *La Verrerie en France, Paris* (1953).

Bles, J., *Rare English Glasses of the 17th & 18th centuries*, London (1925).

F. Buckley, *O.E.G.=Old English Glass*, London (1925).

W. Buckley, *D. Wolff and the Glasses that he engraved*, London (1935).

Chambon, R., *L'Histoire de la Verrerie en Belgique*, Brussels (1955).

Charleston, R. J., "Dutch Decoration of English Glass", *Trs. Soc. Gl. Tech.*, XLI (1957), pp. 229-243.

Charleston, R. J., "Cambridge Connoisseur: English Glass in the Collection of Mr. Donald H. Beves", *The Connoisseur* (June, 1960), pp. 32-37.

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Corning, *Glass from the Ancient World: the Ray Winfield Smith Collection*, Corning, N.Y. (1957).

Elville, E. M., *English Table Glass*, London (1951).

Glass Notes, collected and compiled by Arthur Churchill, Ltd.

Haynes, E. Barrington, *Glass through the Ages*, Harmondsworth (1959).

Horridge, W., and Haynes, E.B., "The 'Amen' Glasses", *The Connoisseur* (Sept., 1942), pp. 47-51.

Isings, C., *Roman Glass from Dated Finds*, Groningen (1957).

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Kiddell, A. J. B., "William Absolon, Junior, of Great Yarmouth", *English Ceramic Circle Transactions*, 5, Part 1, London (1960), pp. 53-63.

Pazaurek, G. E., *Gläser der Empire-und Biedermeierzeit*, Leipzig (1923).

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Tilley, Frank, "The Marshall Collections presented to the Ashmolean Museum, Oxford, in memory of William Somerville Marshall", *The Antique Collector* (Feb., 1959), pp. 35-8.

Trs. Soc. Gl. Tech.=Transactions of the Society of Glass Technology.

V. & A. (Victoria and Albert Museum), *Glass: a Handbook and a Guide to the Museum Collection* (by W. B. Honey), London (1946).

Vessberg, Olof, "Roman Glass in Cyprus", *Opuscula Archaeologica* (Swedish Institute in Rome), Lund (1952).

Wakefield, Hugh, *19th Century British Glass*, London (1961).

Westropp, M. S. Dudley, *Irish Glass*, London (n.d., about 1920).

Catalogue entries have been compiled to show as far as possible the shape of the object, its decoration, and its dimensions (H.=height, D.=diameter). These are followed by attribution and date, general notes, and the owner's name. The terms used in the descriptions have been taken as far as possible from E. B. Haynes, *Glass through the Ages*, with necessary adaptations. Glasses are of clear, colourless metal unless otherwise stated, and feet are plain unless otherwise described.

Ancient Glass

1 AMPHORISK, blue glass vertically fluted, with applied "combed" decorative threads of yellow and turquoise, made by the "sand-core" method. H. (without stand) 3¼ in.
EASTERN MEDITERRANEAN; 6th-4th century B.C.
For the type, see Poul Fossing, *Glass Vessels before Glass-Blowing*, Copenhagen 1940, pp. 71-2.
Mrs. P. Rothschild.

2 BOWL, green glass decorated internally with wheel-engraved horizontal lines. Unstable rounded-conical bowl, with two lines engraved inside the rim. D. 3⅞ in.
ROMAN; 1st century B.C. or A.D.
Cf. V. & A., *Glass*, Pl. 7,A.
R. J. Charleston, Esq.

3 AMPHORISK, blue glass, with two finely ridged, drawn-out handles. H. 4¼ in.
ROMAN; probably 1st century A.D. Pl. XII,A,1.
For the type, see O. Vessberg, "Roman Glass in Cyprus", p. 142, Pl. VI,27.
Mrs. P. Rothschild.

4 BOWL, green glass, low dish-shape with "pillar-moulded" ribs. The outside of the rim, and the inside of the bowl are polished by abrasion, the centre of the base inside showing concentric tool-marks. D. 5½ in.
Probably ALEXANDRIAN or ITALIAN; 1st century A.D.
Cf. Isings, *Roman Glass*, p. 18, Form 3,a; E. Schrijver, *Glas en Kristal*, Bussum (1961), Pl. I,4.
Stephen Harrison, Esq.

5 JUG, clear greenish glass with out-turned folded rim and pinched-out base-ring: finely ridged, drawn-out handle. H. 7 in.
Probably GAULLISH; 1st-2nd century A.D. Pl. XII,B,1.
For the type, see Morin-Jean, *La Verrerie en Gaule sous l'empire romain*, Paris (1913), fig. 125.
Mrs. P. Rothschild.

6 TOILET-BOTTLE, green glass decorated with wheel-engraved horizontal lines. Spherical body with short neck and lip made by double folding: small side-handles, each threaded with a bronze ring to receive the bronze carrying-handle. H. 5⅛ in.
Probably RHENISH; 3rd century A.D. Pl. XII,B,2.
Cf. E. B. Dusenbery, "Ancient Glass in the Eugene Schaefer Collection", *The Museum*, Newark, N.J. (Winter, 1951), Fig. XX,3.
R. J. Charleston, Esq.

7 TOILET-BOTTLE (unguentarium), bluish-green glass, with out-turned lip and constriction at base of neck. H. 4⅛ in.
Perhaps SYRIAN; 1st century A.D.
Cf. Isings, *Roman Glass*, p. 42.
Dr. D. B. Harden.

8 BOWL, ice-blue glass with internal horizontal wheel-cut lines. D. 5½ in.

ROMAN; 1st century A.D. Pl. XII,A,2.

Cf. D. B. Harden, "The Glass", in *Camulodunum* . . . 1930-39, Oxford (1947), p. 301, No. 56, Pl. LXXXVIII: Musée Curtius, *Trois Milléuaires d'Art Verrier*, Liège (1958), 59 (ill.).

M. P. Moss, Esq.

9 BOWL, green glass, with inward-turning rim: wheel-cut on the outside with a broad line at the rim and a narrower one at the widest part. D. 3¼ in.

Probably SYRIAN; 1st century A.D.

Cf. Isings, *Roman Glass*, pp. 27 ff.

Dr. D. B. Harden.

10 BEAKER, with four "thumb indents", the rim knocked off and ground. H. 4 in.

Probably SYRIAN; late 1st-2nd century A.D.

Cf. Vessberg, "Roman Glass in Cyprus", p. 119 and Pl. III.

Dr. D. B. Harden.

11 FLASK, purplish glass blown into a two-piece mould with a band of scroll-pattern running between gadrooning above and below: two applied handles. H. 2⅞ in.

Probably SYRIAN (SIDON); 1st-2nd century A.D.

For the type, see Corning Museum, *Glass from the Ancient World*, No. 75.

Mrs. P. Rothschild.

12 AMPHORISK, yellowish glass blown into a mould producing horizontal ridges; two applied handles. H. 4¼ in.

Probably SYRIAN (SIDON); 1st-2nd century A.D.

For the type, see Corning Museum, *Glass from the Ancient World*, No. 85.

Mrs. P. Rothschild.

13 FLASK, greenish glass blown into a two-piece mould producing a face on either side. H. 3⅛ in.

Probably SYRIAN (SIDON); 3rd century A.D.

For the type, see Corning Museum, *Glass from the Ancient World*, Nos. 279 ff.

Mrs. P. Rothschild.

14 JAR, greenish glass with a trailed thread round the neck. Piriform body with wide everted rim. H. 3¼ in.

ROMAN (perhaps CYPRIOTE); 2nd century A.D.

Cf. Vessberg, "Roman Glass in Cyprus", pp. 145-6, Pl. IV,26, etc.

Mrs. H. F. Peel.

15 FLASK OR VASE, yellow glass with decoration of blue threads applied in spiral round the neck. H. 6¼ in.

SYRIAN or perhaps EGYPTIAN; probably 3rd century A.D. Pl. XII,B,3.

M. P. Moss, Esq.

16 JUG, green glass with vertical mould-blown ribs, applied ring round neck, and tall drawn-out handle. From Megara. H. 7¼ in.

Probably SYRIAN; 3rd-4th century A.D.

See A. de Ridder, *Coll. de Clercq, Cat.*, VI, Paris (1909) Pl. XVI.

Mrs. P. Rothschild.

17 TOILET-BOTTLE, green glass, the body tapering from a broad shoulder to a solid narrow base, the neck cylindrical and everted to form a folded rim. Below the lip is an applied thread, and four handles are formed by vertically applied threads, one pair forming a single loop with coiled lower terminal, the other pair a double loop, the upper of which is joined to the rim. H. 6¼ in.

Probably SYRIAN; 3rd-4th century A.D.

For the handles, cf. E. B. Dusenbery, "Ancient Glass in the Eugene Schaefer Collection", *The Museum*, Newark, New Jersey (Winter, 1951), fig. XVIII,a,b.

Stephen Harrison, Esq.

18 DROPPER, green glass, piriform body with wide mouth and neck, the latter pinched in at the base to form a diaphragm. Decorated with vertical applied fringes pincered and pulled out into spines, the base resting on six small applied feet. H. 4¼ in.

Probably SYRIAN; 3rd-4th century A.D.

For general type, cf. F. Neuburg, *Glass in Antiquity*, London (1949) figs. 70,b,84,5.

Stephen Harrison, Esq.

19 JUGLET, green glass, the square body with mould-blown vertical flutes round the base. Long neck with spreading lip. Handle formed of a single thread of blue glass laid on at the shoulder and drawn up to encircle the neck two-thirds of the way up. H. 3¼ in.

SYRIAN; 3rd-4th century A.D.

Dr. P. H. Plesch.

20 JUGLET, greenish glass with applied thread-decoration in green and manganese-purple and handle of the latter colour. H. 3¼ in.

SYRIAN; 4th century A.D. Pl. XII,A,3.

Cf. Gisela M. A. Richter, *The Room of Ancient Glass*, The Metropolitan Museum of Art, New York (1930), Fig. 24.

Dr. D. B. Harden.

21 JUG, greenish glass, angled piriform body with everted mouth and low pedestal base. Flat collar round neck, and handle with thumb-piece and long pincered frill forming lower terminal. H. 7¼ in.

RHENISH; 4th century A.D.

See Haynes, *Glass*, Pl. 5,a; cf. also Isings, *Roman Glass*, p. 153, Form 122.

Stephen Harrison, Esq.

22 JAR, almost colourless glass weathered to an opaque brown, with applied pincered decoration. H. 3¼ in.

Probably SYRIAN; 6th-8th century A.D.

See Corning Museum, *Glass from the Ancient World*, No. 491: C. J. Lamm, *Mittelalterliche Gläser . . . aus dem Nahen Osten*, Berlin (1929-30), Pl. 20, Nos. 17, 18, 20, 25; 21, No. 10.

Mrs. P. Rothschild.

23 MINIATURE EWER, greenish-colourless glass, blown into a mould. H. 4¼ in.

MESOPOTAMIAN (BAGHDAD); 9th-10th century A.D.

The inscription places this piece in a class of glasses inscribed with the words: "made for . . . in Baghdad" (now no longer legible on the ewer). See R. S. Rice, "Early Signed Islamic Glass", *Journal of the Royal Asiatic Society* (April, 1958), pp. 9 ff.

Mrs. P. Rothschild.

Continental Glass
Mainly *façon de Venise* (16th-18th century)

24 DISH, soda-glass, circular flat form with radial mould-blown "swirled" ribbing. Folded rim. D. 15¼ in.

Probably VENETIAN; early 16th century.

For a similar dish, but with enamelled decoration, cf. Corning Museum, *Guide*, p. 38, fig. 33.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

25 BOWL, low sides with everted rim, the base with mould-blown ribs, standing on pedestal foot with vertical mould-blown ribbing. On the bowl, between rim and ribbing, a thread of blue glass: on foot, a vermicular collar of blue glass, and a thread of pale manganese-purple round the foot-rim. D. 10 in.

VENETIAN; early 16th century.

For general type, cf. Haynes, *Glass*, Pl. 19,c. From the Horridge Collection.

Dr. P. H. Plesch.

26 DOUBLE CRUET-FLASK, soda-glass, the twin bodies of flattened ovoid shape with divergent necks, mounted on a large moulded knop above a pedestal foot with narrow fold. The bodies decorated with turquoise-blue prunts and the necks with threads of the same colour. H. 7¼ in.

Probably VENETIAN; 17th century.

A flask of this shape is shown in the Greene drawings in the British Museum—see F. Graham "Twenty Years . . .", *Apollo* (December, 1937), p. 320, figs. XIX, A. & B.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

27 WINE-GLASS OR SWEETMEAT GLASS, with incorporated opaque-white thread-decoration (*latticinio*). Hemispherical bowl separated by two mereses from a twisted quatrefoil above a faintly four-lobed slender inverted baluster. H. 3¼ in.

Probably VENETIAN; about 1700.

The twisted stem suggests Bohemian influence, which became a force in Venetian glass-making in the late 17th century. Somewhat similar Venetian *latticinio* glasses brought back from Italy by King Frederick IV of Denmark in 1709 are at Rosenborg Castle, Copenhagen—cf. G. Boesen, *Venetianske Glas på Rosenborg*, Copenhagen (1960), fig. 55, etc.

Mr. and Mrs. P. Toller.

28 DRUG-JAR (albarello), yellowish-colourless glass. Dumb-bell shape with basal "kick" and everted rim. H. 5⅛ in.

VENETIAN; 18th century.

Drug-jars of this shape are common in *maiolica*—cf. V. & A. Museum, *Catalogue of Italian Maiolica*, London (1940), Pl. 158, No. 983, etc. Glass examples with *latticinio* decoration are in the V. & A. Museum.

Dr. C. H. Spiers.

29 BOTTLE, with incorporated opaque-white threads (*latticinio*), the lip mounted in gilt metal. Pear-shapel body on low pedestal-foot with folded edge. H. 5 in.

VENETIAN, or GERMAN "façon de Venise"; late 17th century.

R. J. Charleston, Esq.

30 KUTTROLF, clear almost colourless glass, with a thread of opaque-white encircling the lip. Depressed spherical body on a low folded foot. Neck composed of three tubes encircling a fourth, splayed out into a cup-like mouth with pouring lip. The body decorated with mould-blown "dimples" on a second gather. H. 8 in.

GERMAN; late 16th or 17th century. Pl. XIII,A,1.

From Ashburnham House, Sussex, where it had apparently been since the 17th century. Cf. W. Bernt, *Altes Glas*, Munich (?1951), Pl. 19.

Miss M. W. Kelly.

31 CUP, opalescent glass. Boat-shaped cup with mould-blown rib-decoration. L. 4¼ in.

GERMAN; late 17th century.

An example in purple glass is in the V. & A. Museum (C.33—1913).

R. J. Charleston, Esq.

32 WINE-GLASS, clear colourless glass with cup-shaped bowl and stem wrought of a cable enclosing opaque-white threads, with applied pincered "wings" in greenish-blue. H. 5¼ in.

NETHERLANDS; 17th century.

A similar glass, but with dimpled bowl, is in the V. & A. Museum (596-1903).

M. P. Moss, Esq.

33 GOBLET, soda-glass, octagonal bowl on wrought stem composed of central figure-of-eight motif, made of a cable enclosing opaque-white and blue threads, with pincered wing-like forms on either side. Folded foot. H. 7⅛ in.

NETHERLANDISH; 17th century.

Similar glasses are in the V. & A. Museum (C.500 & 504-1936). Cf. also Staatliche Galerie Moritzburg, Halle, *Schönes Glas* . . . , Moritzburg (1957), fig 20, left (with round bowl).

E. R. Cullinan, Esq.

34 WINE-GLASS, hemispherical bowl above a hollow stem composed of two knops above inverted baluster, all with mould-blown "wrythen" ribbing, and decorated by means of two pincered "wings" in greenish-blue and colourless glass. Folded foot. H. 4¼ in.

Probably NETHERLANDISH *façon de Venise;* mid-17th century.

A glass with an identically similar stem but different bowl is in the V. & A. Museum (5559-1859); cf. also Haynes, *Glass*, Pl. 13,d.

Mr. and Mrs. P. Toller.

35 WINE-GLASS, conical bowl with vertical mould-blown ribbing, separated by a merese from a hollow stem composed of five knops of diminishing size, all with mould-blown "wrythen" ribbing. Folded foot. H. 6½ in.

Probably NETHERLANDISH *façon de Venise;* second half of 17th century.

A glass with an identically similar stem but different bowl is in the V. & A. Museum (C.493-1936).

Mr. and Mrs. P. Toller.

36 DISH, brownish-colourless soda-glass, decorated with diamond-point engraving. Dish with broad rim and narrow base, engraved with four groups of scrolling stems and leaves. D. 7⅞ in.

Probably NETHERLANDS; middle of 17th century.

Barry Richards, Esq.

37 FLUTE-GLASS, soda metal. Tall tapering bowl on short stem composed of a hollow inverted baluster between mereses. Folded foot. The bowl engraved with the diamond-point, with the Royal Arms of England as borne by Charles II. H. 15⅝ in.

Probably DUTCH; about 1660.

Cf. flutes with portraits of Charles II and of William III as Prince of Orange, illustrated R. J. Charleston, "Dutch Decoration . . ." figs. 3-4. A flute with the Royal Arms of England in gold and enamels is in the possession of Lord Fitzwilliam. From the Horridge Collection.

Dr. P. H. Plesch.

38 ROEMER, green glass, with hollow stem decorated with "raspberry" prunts, "spun" foot made from a single thread, and incurved bowl. H. 4¾ in.

DUTCH or GERMAN; mid-17th century.

This is the type of glass seen constantly in the paintings of the Dutch School of the 17th century.

W. H. Brown, Esq.

39 ROEMER, the short hollow stem decorated with "raspberry" prunts. Wide incurving bowl, tall pedestal foot with folded edge. H. 6¾in.

Probably DUTCH; late 17th century. Pl. XIII,A,2.

Cf. O. H. Werner, *Schönes Glas in der Moritzburg zu Halle,* Moritzburg i. H. (1957), fig. 23,3.

W. H. Brown, Esq.

40 TOASTING-GLASS, soda-glass with drawn stem and a plain foot. H. 10⅞ in.

Probably NETHERLANDS; 18th century.

Cf. W. Buckley, *European Glass,* London (1926), Pl. 65,B; E. Schrijver, *Glas en Kristal,* Bussum (1961), Pl. 21,a.

P. K. Jenkins, Esq.

41 SPIRIT-BARREL, blue glass with flecks of opaque-white and -red marvered in. "Raspberry" prunts, with traces of gilding, on either side of the neck and on the two carrying-handles. L. 5 in.

FRENCH; late 16th or 17th century.

Cf. Haynes, *Glass,* Pl. 20,b.

R. J. Charleston, Esq.

42 WINE-GLASS, mauvish soda-glass. Octagonal conical bowl on pedestal stem surmounted by a flattened knop, and with folded foot. H. 4¼ in.

FRENCH; mid-17th century.

See R. J. Charleston, "French Glass of the 17th and 18th Centuries", Arthur Churchill, Ltd., *Glass Notes*, 12 (1952) pp. 14 ff., Fig. 17.

R. J. Charleston, Esq.

43 CUP, opaque-white glass with flecks of opaque-blue and -red marvered in. Boat-shaped cup with NDW decoration, and drawn-out bands of blue and red flecks. L. 3½ in.

FRENCH; late 17th century.

Cf. for type of decoration Barrelet, *La Verrerie en France*, Pl. XLIV.

R. J. Charleston, Esq.

44 JUG, "crizzled" glass with mould-blown and wrought decoration. Helmet-shaped jug with beak-spout and hollow loop-handle, on hollow flattened knop and domed folded foot. Decorated with mould-blown mesh-pattern on foot and with trapped bubbles in the body. H. 6⅛ in.

FRENCH; early 18th century. Pl. XIII,A,3.

Cf. R. J. Charleston, "French Glass of the 17th and 18th Centuries", *Glass Notes*, 12 (1952), pp. 14 ff., Fig. 18.

T. H. Clarke, Esq.

45 LAMP, spherical globe with circular orifice, above a spreading collar. Hollow knopped stem on tall domed foot. Loop-handle with thumb-piece and lower terminal tooled into an "S". H. 10⅛ in.

Probably FRENCH; 18th-19th century.

Probably soda-glass. Cf. W. Buckley, *European Glass*, London (1926), Pl. 24,C; C. L. Woodside, "Early American Lamps", *Antiques* (Jan., 1928), fig. 7,c.

E. R. Cullinan, Esq.

46 BEAKER (*Humpen*), cylindrical shape swelling somewhat towards the top. Foot formed of overlapping glass-cordon laid round the base, which has a low "kick". Painted in enamel-colours with representations of the Electors of the Holy Roman Empire on horseback, with their coats-of-arms on pillars between them. Dated 1625 above double-headed eagle of the Empire. H. 11¼ in.

GERMAN or BOHEMIAN; 1625.

The type ("Kurfüstenhumpen") is discussed by Schmidt, *Das Glas*, pp. 169 ff.

Barry Richards, Esq.

47 BEAKER, painted in blue, red, white and black enamels. Cylindrical form with mould-blown gadrooning round base, decorated with a bird amidst scrolls of leaves and flowers, including lilies-of-the-valley. H. 2⅞ in.

Probably BOHEMIAN; late 17th century. Pl. XIII,B,2.

R. J. Charleston, Esq.

48 DRUG-BOTTLE, blown in a mould of square section by the "double gather" process, with short narrow neck and everted lip. Painted in enamels with the inscription: "AQUA CHAMON" in black on a white background enclosed by a blue wreath tied with yellow ribbons. H. 8⅛ in.

GERMAN; 18th century.

Dr. C. H. Spiers.

49 DRUG-BOTTLE, blown in a mould of hexagonal section by the "double-gather" process, with short everted neck. Painted in enamels with the inscription: "TINCTUR CASTORI" in black and red letters on a white shield-shaped panel enclosed by a wreath of green leaves and blue and yellow flowers. Above, a running stag painted in red, no doubt the symbol of the apothecary's shop "Der Hirsch". H. 7½ in.

GERMAN; 18th century.

Dr. C. H. Spiers.

50 SPIRIT-BOTTLE, enamelled in colours. Straight-sided flask of rectangular section with truncated angles, made by the "double gather" technique, and fitted with a pewter screw-cap. Painted with rough sprays of leaves and flowers, scrollwork, etc., in red, blue, green, white, black and yellow enamels. H. 6⅞ in.

CENTRAL EUROPEAN; 18th century. Pl. XIII,B,1.

W. H. Brown, Esq.

Mainly German and allied Engraved Glass (late 17th-18th century)

51 GOBLET AND COVER, slightly "crizzzled" glass with some lead content. Round-funnel bowl with NDW base, stem composed of two hollow quatrefoil knops between mereses. Cover with ring-finial rising from NDW decoration in the centre. Wheel-engraved on the bowl with the Royal Arms of England as borne by the Stuarts, and on the reverse with a ship in full sail, bearing the Royal Arms on her poop, between sprays of oak-leaves and acorns. The cover and foot are engraved with sprays of leaves and flowers. H. (with cover) 17⅜ in.

Probably NETHERLANDS (perhaps LIEGE, glasshouse of the Bonhommes); about 1685-90.

Arthur Churchill Ltd., *History in Glass*, London (1937), p.l, Pl.I; R. J. Charleston, "Dutch decoration of English glass", *Trs. Soc. Gl. Tech.*, XLI (1957), pp. 233 ff.

Barry Richards, Esq.

52 GOBLET, with stem having a hollow knop between a straight section and a hollow inverted baluster, all separated by mereses. Engraved on the wheel with a battle-scene in a landscape, in the manner of H. W. Schmidt. H. 12⅜ in.

GERMAN (NUREMBERG); late 17th century.

Cf. Schmidt, *Das Glas*, p. 251, fig. 140.

Barry Richards, Esq.

53 GOBLET, with stem having hollow knops above a hollow inverted baluster, all separated by mereses. Engraved on the wheel with buildings in a landscape. H. 10 in.

GERMAN (NUREMBERG); late 17th century.

See Haynes, *Glass*, Pl. 41,a.

Barry Richards, Esq.

54 **BEAKER**, wheel-engraved and mounted in gilt metal. Cylindrical beaker, decorated with three roundels enclosing allegorical subjects with inscriptions: on the base, a sunflower. Signed in diamond-point: "Paulus Eder fecit". H. 4⅛ in.

GERMAN (NUREMBERG); late 17th century. Pl. XIV,A,1.

Other signed glasses by this artist are known—cf. R. Schmidt, *Das Glas*, p. 251: W. Bernt, *Altes Glas*, pp. 56-7, Pl. 51: J. Jantzen, *Deutsches Glas aus fünf Jahrhunderten*, Düsseldorf (1960), p. 30, Pl. 37.

T. H. Clarke, Esq.

55 **GOBLET**, with stem having a hollow knop between a straight section and a hollow inverted baluster, all separated by mereses. Engraved on the wheel with a hunting-secene in an enclosure, in the style of G. F. Killinger. H. 13¼ in.

GERMAN (NUREMBERG); early 18th century.

A somewhat similarly engraved glass, signed by Killinger, is in the Bayerisches Nationalmuseum, Munich.

Barry Richards, Esq.

56 **GOBLET**, with stem having a hollow knop between a straight section and a hollow inverted baluster, all separated by mereses. Engraved on the wheel with Royal Arms of Sweden as borne 1654-1720, and a trophy of arms. H. 10⅞ in.

GERMAN (NUREMBERG); early 18th century.

Perhaps celebrating the exploits of Charles XII of Sweden (d. 1718).

Barry Richards, Esq.

57 **GOBLET**, "crizzled" glass, cylindrical bowl with "spiky gadrooning" round base, on stem composed of central ribbed knop with sections of twisted stem above and below, each element separated from the next by two wide mereses. Folded foot. Bowl wheel-engraved with a recumbent woman, at whom Cupid aims an arrow: on the reverse, a naked woman bathing (?) holding an arrow in her hand. Round the foot, concentric wreaths of leaves. H. 9¾ in.

Probably BOHEMIAN; late 17th century.

Cf. R. Schmidt, *Das Glas*, fig. 144.

Dr. P. H. Plesch.

58 **BEAKER**, bucket-shape, wheel-engraved with three scenes in arched panels—the sun rising on a watery landscape; a mounted huntsman with his hound; and a hound standing over a dead hare, the last inscribed "Ehre ist der Zweck" ("Honour is the Goal"). H. 4¾ in.

Probably BOHEMIAN; about 1700.

Similar beakers engraved with representations of huntsmen, and of the Twelve Apostles, are in the V. & A. Museum.

Miss Sylvia Steuart.

59 **GOBLET**, "crizzled" glass, engraved on the wheel. Round-funnel bowl on hexagonal shouldered stem. Engraved with the arms of Nassau-Diez beneath a royal crown and between crowned lions as supporters. Under the foot, a star. Probably engraved by Franz Gondelach. H. 7¼ in.

GERMAN (KASSEL); about 1709. Pl. XIV,A,3.

Cf. G. E. Pazaurek, *F. Gondelach, der bedeutendste Deutsche Glasschneider . . .*, Berlin (1927), figs. 13, 16, 18.

Similar glasses are in the Löwenburg Collection, Kassel.

Johann Wilhelm Friso, Prince of Orange and Fürst zu Nassau Diez (b. 1687, d. 1711) married Maria Louise, daughter of Carl, Landgraf zu Hessen-Cassel, in 1709.

R. J. Charleston, Esq.

60 GOBLET, round-funnel bowl with solid base enclosing a tear, above a stem composed of a ball-knop above an inverted baluster, both enclosing large air-bubbles. Domed folded foot. The bowl wheel-engraved with trophy of arms surrounding a circular panel enclosing the initial "C" in mirror-monogram, below a crown.

GERMAN (probably HESSE or LAUENSTEIN); mid-18th century.

Mr. and Mrs. G. Cranch.

61 GOBLET, round-funnel bowl with solid base enclosing numerous tears, on stem composed of an upper flattened knop and a lower very large spherical knop enclosing tears. Domed foot. Bowl wheel-engraved with coat-of-arms with inscription: "Vivat Wilhelm", and, on reverse, a scroll motif with leaves and flowers. H. 8⅛ in.

GERMAN (perhaps BRUNSWICK or HESSE); mid-18th century.

The arms are those of Wilhelm Count zu Schaumburg-Lippe (1724-1777), who succeeded to the title 1748.

Mr. and Mrs. B. Fawkes.

62 WINE-GLASS, round-funnel bowl over annular knop and tapering hollow stem. Bowl engraved with coat-of-arms showing initials JPM combined with an anchor (?a merchant's mark), with elaborate mantling, and crest of a lion issuant holding a merchant's mark. H. 6⅛ in.

GERMAN (perhaps SAXON); mid-18th century.

E. A. Smith, Esq.

63 WINE-GLASS, conical bowl over short twisted stem between mereses. H. 5¼ in.

Probably BOHEMIAN; first half of 18th century.

Mrs. Richard Webb.

64 WINE-GLASS, ogee bowl over angular inverted hollow baluster-stem. High domed and folded foot. H. 6⅛ in.

GERMAN (probably HESSE); mid-18th century.

Cf. Schmidt, *Das Glas*, fig. 212.

E. A. Smith, Esq.

65 BARREL, decorated with mould-blown ribbing and with applied notched threading, on four feet. Pewter screw-cap. L. 8½ in.

BOHEMIAN or perhaps SPANISH; 18th century.

A very similar barrel in the V. & A. Museum was acquired in Spain (380-1873). Cf. G. E. Pazaurek, "A German View of Early American Glass", *Antiques* (April, 1932), fig. 2.

W. H. Brown, Esq.

66 BOWL AND COVER, hemispherical bowl on low spreading foot. Two ear-handles. Flat cover with spire-finial. Body and cover wheel-cut with cross-motifs formed of intersecting lines of oval cuts with "printies" in the angles so formed. Edge of foot cut with radiating flutes, and edge of cover with small "printies". H. 7½ in.

Probably BOHEMIAN export glass; late 18th century.

Somewhat similar cut glass was made at the Spanish Royal factory of La Granja de San Ildefonso.

Dr. L. H. B. Light.

67 WINE-GLASS, round-funnel bowl over a stem composed of two sections—a close multiple spiral air-twist above a flattened knop enclosing tears and drawn out below into a straight section leading to the domed foot. The bowl wheel-engraved with the coats-of-arms of the Christiania families of Collett and Leuch. H. 7¼ in.

NORWEGIAN (NOSTETANGEN glasshouse); about 1758. Pl. XIV,A,2.

Probably made for the marriage of Morten Leuch (1732-68) and Mathea Collett (1737-1801). See Polak, *Gammelt Norsk Glass*, Pl. 27, No. 89. The Newcastle influence is evident.

Mrs. A. Polak.

68 WINE-GLASS, ogee bowl wheel-engraved with initials "LAC" within a *rococo* cartouche, on a straight stem composed of a brownish-purple corkscrew inside a pair of opaque-white tapes. H. 6¼ in.

NORWEGIAN (NOSTETANGEN glasshouse); about 1770.

Perhaps engraved by H. G. Köhler. Cf. Polak, *Gammelt Norsk Glass*, Pl. 44, No. 90,b, and pp. 304-6.

J. Rose, Esq.

69 GOBLET, round-funnel bowl on stem enclosing a spiral air-cable, wheel-engraved by H. G. Köhler. H. 10½ in.

NORWEGIAN (NOSTETANGEN); dated 1774. Pl. XIV,A,2.

Made for the Oslo freemason Andreas Schmidt.

See Ada Polak, "Two Nöstetangen Goblets recently discovered in England", *The Connoisseur* (February, 1960), pp. 18-21.

Given to the Victoria & Albert Museum by the late D. H. Beves.

70 WINE-GLASS, bucket-bowl over a straight stem enclosing a pair of opaque-white tapes. H. 6¼ in.

NORWEGIAN (HURDAL glasshouse); late 18th century.

Cf. Polak, *Gammelt Norsk Glass*, Pl. 80, No. 189.

J. Rose, Esq.

71 DECANTER ("Zirat flaske"), with applied wrought decoration. Globular body with "flammiform" fringe round base, chain-circuit at half-height and "raspberry" prunts round shoulder, on low lobed foot. Round the lip of the neck a waved band, and four vertical rigaree bands, running down from this to the chain-circuit on the body. H. 8¼ in.

NORWEGIAN (GJOVIK glasshouse); about 1830-42.

Cf. Polak, *Gammelt Norsk Glass*, Pl. 93, No. 252, pp. 142-3.

J. Rose, Esq.

Early 19th century Glass

72 WINE-GLASS, tall tapering bowl with thickened wheel-cut base, over straight facetted stem joining the foot with a merese. Foot star-cut. Bowl decorated with border of flowers and leaves in gold and silver (tarnished), between gilt formal borders. H. 7¼ in.

Probably RUSSIAN; early 19th century.

Mrs. A. Polak.

73 BEAKER, clear colourless glass with decoration cut through double overlay of opaque-white and blue glass. H. 4¼ in.

BOHEMIAN; about 1840. Pl. XIV,B,1.

Cf. G. E. Pazaurek, *Gläser der Empire-und Biedermeierzeit*, Leipzig (1923), pp. 251 ff., Colour Pl. facing p. 250, and fig. 237.

Mrs. P. Rothschild.

74 BEAKER, clear colourless glass with decoration cut and wheel-engraved through an overlay of yellow stain. Love riding a lion. H. 4⅞ in.

BOHEMIAN; about 1840.

Mrs. P. Rothschild.

75 BEAKER, clear colourless glass with decoration cut and wheel-engraved through an overlay of blue enamel and yellow stain. Birds in roundels. H. 5¼ in.

BOHEMIAN; about 1840. Pl. XIV,B,3.

Mrs. P. Rothschild.

76 FOOTED BEAKER, clear colourless glass with decoration wheel-engraved through an overlay of opaque-white. H. 4¼ in.

BOHEMIAN; about 1850.

Cf. G. E. Pazaurek, *Gläser der Empire-und Biedermeierzeit*, pp. 251 ff., fig. 235.

Mrs. P. Rothschild.

77 CUP, clear colourless glass painted in white enamel and gilt. H. 3¼ in.

Probably BOHEMIAN; middle of 19th century.

Cf. G. E. Pazaurek, *Gläser der Empire-und Biedermeierzeit*, pp. 227, ff.

Mrs. P. Rothschild.

78 HOLDER, pale blue opalescent glass painted in white enamel and gilt. H. 4¼ in.

Probably BOHEMIAN; middle of 19th century.

Cf. G. E. Pazaurek, *Gläser der Empire-und Biedermeierzeit*, pp. 227 ff., fig. 222.

Mrs. P. Rothschild.

79 DEVOTIONAL ORNAMENT, with "cameo" encrustation" and wheel-cut decoration. *Virgin and Child* in a round-topped panel. The square foot is star-cut, the edge of the panel milled, and the back cut in a field of fine strawberry diamonds. H. 4¼ in.

FRENCH (BACCARAT); about 1810-20.

Mr. and Mrs. W. Christie Rae.

80 TUMBLER, wheel-cut with vertical flutes alternating with acanthus-motifs, and having a cross of the Légion d'Honneur in white and blue enamel and gold, surrounded by a green wreath and suspended from a red ribbon, "encrusted" on one side. Cylindrical tumbler on star-cut base producing eight "feet". H. 3¼ in.

FRENCH (BACCARAT); about 1830. Pl. XIV,B,2.

Cf. Barrelet, *La Verrerie en France*, pp. 135-6, Pl. LXV,C. A similar tumbler was sold in the third part of the Guggenheim Collection, Sotheby's 10th July, 1961, Lot 464 (ill.).

Mr. and Mrs. W. Christie Rae.

81 PAPERWEIGHT, enclosing *millefiori* canes, including a white rose, interspersed with *latticinio* twists set over a "muslin" ground of similar twists. D. 3¼ in.

FRENCH (CLICHY glasshouse); about 1848.

Cf. a weight sold in the first portion of the Mrs. Applewhaite-Abbott Collection, Sotheby's 1st July, 1952, Lot 171 (ill.).

Mr. and Mrs. W. Christie Rae.

82 MINIATURE PAPER-WEIGHT, enclosing a buttercup in yellow, white and green glass within a garland of alternating florets, the top and sides cut in "printies", the base star-cut. D. 1⅞ in.

FRENCH (BACCARAT); about 1850

Cf. weight in the Guggenheim Collection (Sotheby's 20th March, 1961, Lot 266, ill.).

Mr. and Mrs. W. Christie Rae.

Opaque-white Glass

83 VASE, opaque-white glass (*lattimo*) painted in enamel colours. Depressed globular body on low foot, with tall cylindrical neck and two small handles at shoulder. Painted with portrait of a young king on one side and with the emblem of a portcullis on the other, in roundels outlined with rows of blue and red dots. Borders of red and blue dots ornament the neck, that below the lip having in addition a gilt band etched in a scale-pattern. H. 7¼ in.

VENICE; about 1500.

This extremely rare piece may be ranked with the goblet in the Prague Museum and the beaker in the Cleveland Museum of Art, both with bust-portraits in roundels; and with the small flasks with allegorical subjects, one in the Walters Art Gallery, Baltimore, the other formerly in the Museo Vetrario, Venice. Cf. A. Gasparetto, *Il Vetro di Murano*, Venice (1958), Figs. 32, 34-6, 52.

T. H. Clarke, Esq.

84 PLATE, opaque-white glass painted in iron-red enamel with a view of the Church of S. Maria della Salute, Venice. D. 9 in.

VENICE; 1741.

From an engraving by Antonio Visentini after Canaletto, first published in 1742. The plate comes from Clumber, and was made for the 9th Earl of Lincoln in Venice in June-July, 1741: see R. J. Charleston, "Souvenirs of the Grand Tour", *Journal of Glass Studies*, I, Corning (1959), pp. 63 ff.

R. J. Charleston, Esq.

85 PLATE, opaque-white glass painted in iron-red enamel with a view of the Church of S. Maria della Salute, Venice. D. 9 in.

VENICE; 1741.

See note to No. 84.

T. H. Clarke, Esq.

86 CUP, opaque-white glass, hemispherical form on low foot, painted in brownish-red enamel and gilt. On the outside, stylised *chinoiserie* pavilions, rocks, etc.; on the inside, a formal border of gilt daisy-like flowers alternating with *lambrequin* motifs vertically hatched. D. 3¼ in.

VENICE (probably Miotti glasshouse); about 1740.

A coffee-cup and saucer, with identically similar painting, are in the V. & A. Museum (C.1431 & A-1924); for the style of painting, cf. V. & A., *Glass*. Pl. 60,B.

Mrs. Betty Bradford.

87 PAIR OF BEAKERS, opaque-white glass enamelled in colours. Cylindrical beakers with slightly concave profile, painted with representations of gallants and ladies seated by garden architecture. Gilt rims. H. 4¼ in.

Probably BOHEMIAN; about 1770.

Cf. Musées, Royaux d'Art et d'Histoire, Brussels, *La Verrerie Ancienne* (1957) Pl. XLVI.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

Late 19th century

88 VASE, depressed globular body on low foot, with spreading trumpet-shaped neck. Decorated with vertical stripes of blue and orange, on a ground flecked with silver. H. 5 in.

FRENCH or BOHEMIAN; about 1860.

Perhaps this glass exemplifies the Venetian influence on 19th century glass.

Mrs. A. Polak.

89 SCENT-BOTTLE AND STOPPER, faintly amber-toned glass, enamelled and gilt with a lion rampant below a coronet amidst sprays of flowers and leaves. Globular bottle flattened into almost square section, with faint vertical mould-blown ribbing. Flat stopper. H. (with stopper) 4 in. Mark, "Emile Gallé", etched.

FRENCH (NANCY, glasshouse of Emile Gallé); about 1885.

Cf. for shape Polak, *Modern Glass*, Pl. 12.

R. Dennis, Esq.

90 VASE, brown glass with white lining, decorated with dragonflies wheel-engraved in relief and with touches of enamel and gold. Concave-sided cup-shaped vase on cylindrical foot. Signed underneath "E. Gallé, Nancy", incised with a diamond-point. H. 4¾ in.

FRENCH (NANCY, glasshouse of Emile Gallé); probably 1889. Pl. XV,A,1.

See Polak, *Modern Glass*, frontispiece.

Mrs. A. Polak.

91 VASE, opalescent glass with decoration of flowers in tones of brown and yellow mainly wheel-cut in relief, with touches of enamel. Classical amphora shape. Marked "Gallé", engraved.

FRENCH (NANCY, glasshouse of Emile Gallé); about 1895.

Cf. for decoration Polak, *Modern Glass*, Pl. 12.

R. Dennis, Esq.

92 BOWL, greenish opalescent glass with enamelled decoration. Wide ovoid bowl with out-turned lip, painted with seaweed and shells in tones of brown enamel, with a small landscape painted in sepia. Mark, "Cristallerie d'Emile Gallé, Nancy. Modèle et décor déposés", with initials "EG" on either side of the Cross of Lorraine, all in sepia enamel. D. 4 in.

FRENCH (NANCY, glasshouse of Emile Gallé); late 19th century.

R. Dennis, Esq.

93 JUG, mottled glass in tones of champagne and amethyst, wheel-cut in relief with fruiting vine. Body of inverted baluster shape, neck constricted in the middle and widening to a lipped mouth: coiled handle formed from a rope of champagne-coloured glass. Mark, "Gallé", engraved. H. 7¼ in.

FRENCH (NANCY, glasshouse of Emile Gallé); about 1900. Pl. XV,A,3.

Cf. the decoration of the vase Polak, *Modern Glass*, Pl. 11A.

R. Dennis, Esq.

94 VASE, frosted-glass with decoration of flowers (?iris) and leaves in tones of mauve, pink and yellow partly incorporated in the glass, partly wheel-cut in relief. Tall vase drawn out in a swelling form from a thick disc-like foot. Mark "Gallé", engraved. H. 13¼ in.

FRENCH (NANCY, glasshouse of Emile Gallé); about 1900. Pl. XV,B,1.

R. Dennis, Esq.

95 VASE, greenish glass with frosted finish, decorated with enamelled and etched flowers in mauve, green and yellow, with touches of gold. Rim folded over and terminating in "drips", low cylindrical foot. Mark, "Gallé déposé G.G.", etched. H. 5¼ in.

FRENCH (NANCY, glasshouse of Emile Gallé); 1900. Pl. XV,A,2.

See Polak, *Modern Glass*, Pl. 13.

Mrs. A. Polak.

96 VASE, wheel-engraved and acid-etched through three superimposed layers (red, mauve and opalescent), leaving sprays of antirrhinum in relief. Straight-sided vase of oval section, drawn in to a low vertical neck and foot. Mark, "Gallé" in relief, etched. H. 9¼ in.

FRENCH (NANCY, glasshouse of Emile Gallé); about 1902.

Cf. for shape the "Oak Leaf" vase in the V. & A. Museum, Polak, *Modern Glass*, Pl. 10: V. & A., *Glass*, Pl. 67.

R. Dennis, Esq.

97 VASE, pinkish-yellow glass with floral decoration etched through overlays of different colours. Tall vase with long neck tapering upwards from a depressed globular body indented in four places. Pink primulas with brownish-green leaves. Signed "Legras SD". H. 12¼ in.

FRENCH (SAINT-DENIS, glasshouse of Legras); about 1900. Pl. XV,B,3.

G. E. Pazaurek, *Moderne Gläser*, Leipzig (1901), pp. 9,100: Barrelet, *La Verrerie en France*, pp. 144-146.

Mr. and Mrs. W. Christie Rae.

98 VASE, etched and enamelled glass. Cylindrical vase, decorated with landscape of trees in slanting rain, the design acid-etched and then painted in black, green and pink, the latter colours applied internally. Mark, "Daum Nancy" with the cross of Lorraine, in black enamel. H. 4 in.

FRENCH (NANCY, Daum glasshouse); about 1900.

H. Schubart, Esq.

99 VASE, wheel-cut and moulded glass. Tall, slightly everted beaker-shape cut into vertical facets, with elaborately scrolled multiple handles at either side. H. 7¼ in.

FRENCH (WINGEN-SUR-MODER, glasshouse of René Lalique); about 1925-30.

Cf. Polak, *Modern Glass*, pp. 44-45.

Mrs. A. Polak.

100 BOWL, blue *pâte de verre* with tones of mauve and green, mottled on the outside and moulded on the inside with a scale-pattern. Hemispherical bowl with moulded horizontal handles in the form of coiled snakes. Mark "DECORCHEMONT" in a circle, moulded. D. 7¼ in.

FRENCH (François Déchorchemont); about 1925.

Cf. Pôlak, *Moderne Glass*, pp. 43, 84; René Chavance, "Les pâtes de Verre de Décorchemont", *Art et Décoration*, XLIX (Mar., 1926); p. 76, lower fig.

R. Dennis, Esq.

101 VASE, yellowish glass with combed and marvered green thread-decoration, painted with metallic lustre. Drawn-out ovoid vase with arcaded pattern in green, overpainted with a trellis of ivy-leaves in iridescent lustre. Etched mark "L.C.T. (for Louis Comfort Tiffany) U(?) 317". H. 9⅛ in.

AMERICAN (NEW YORK, Tiffany Furnaces); about 1900. Pl. XV,B,2.

Cf. Museum of Contemporary Crafts, New York, *Louis Comfort Tiffany*, New York (1958), No. 199, Pl. 11, etc.

R. J. Charleston, Esq.

ENGLISH GLASS

Giacomo Verzelini (late 16th century)

102 GOBLET, soda-glass, round-funnel bowl on a stem with large hollow melon knop, above a conical foot with folded edge. The bowl engraved with the diamond-point, the upper part with a frieze of running hounds, a stag and unicorn, separated by trees; three panels below enclose the date 1578, and initials A.T. and R.T. respectively. Foot engraved with a foliate design. H. 8⅛ in.

ENGLISH (LONDON, glasshouse of Giacomo Verzelini); dated 1578. Pl. I.

This is the earliest of the Verzelini glasses except the 1577 example, with broken foot and stem, in the Corning Museum, N.Y. The engraving probably by Anthony de Lysle. Cf. W. A. Thorpe, "The Lisley Group of Elizabethan Glasses", *The Connoisseur* (December, 1948), pp. 110-7, and subsequent correspondence between W. A. Thorpe and B. Perret, *ibid.* (March, 1949), p. 56. See C.I.N.O.A. *International Art Treasures Exhibition, Catalogue*, London (1962), No. 511, Pl. 275.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

"Anglo-Venetian" (17th century)

103 WINE-GLASS, soda-metal, round-funnel bowl with everted rim and vestigial "spiky gadrooning" round base, on a stem composed of a knop above and a hollow inverted baluster with "wrythen" mould-blown ribbing below. The bowl has a thread applied above the gadrooning, and horizontal impressed lines of "Lynn" character. H. 5⅛ in.

Probably NETHERLANDISH, or perhaps ENGLISH; about 1670.

Ivan Napier, Esq.

104 FLUTE-GLASS, brownish soda-glass with three horizontal milled rings of opaque-white glass. Tall tapering bowl on low pedestal foot with narrow folded rim. H. 10⅛ in.

Perhaps ENGLISH *façon de Venise*, or NETHERLANDISH; mid-17th century.

The glass has come down in unbroken descent in the owner's family. The shape was one favoured in England—cf. the renowned "Savoy" flute, also with milled rings, in the Corning Museum, N.Y., illustrated Corning Museum, *Guide*, Corning (1955) p. 55, fig. 60; also Haynes, *Glass*, Pl. 56,b.

Miss Sylvia Steuart.

105 GOBLET, soda-glass, round-funnel bowl with "spiky gadrooning" round base, on stem composed of a large hollow quatrefoil knop between two plain sections with mereses. Folded foot. H. 7¼ in.

ENGLISH or perhaps NETHERLANDISH; about 1670.

W. A. Evill, Esq.

106 WINE-GLASS, light brownish-toned glass, with round-funnel bowl on hollow inverted baluster set into a capstan-shaped section, above a folded foot. H. 5¼ in.

ENGLISH or NETHERLANDISH; about 1680.

Cf. for stem-formation Haynes, *Glass*, Pl. 38,c.

H. L. Gibson, Esq.

107 STANDING-DISH, blue soda-glass. Flat dish on pedestal foot, decorated with mould-blown ribbing. H. 2¼ in.

Perhaps ENGLISH; third quarter of 17th century. Pl. VIII,A,1.

Barry Richards, Esq.

108 GOBLET, soda-glass, wide cup bowl on hollow dumb-bell stem and conical folded foot. Engraved with birds and foliage by means of a diamond-point. H. 5⅛ in.

NETHERLANDISH or perhaps ENGLISH; middle of 17th century.

A glass with similar stem and diamond-point engraving is in the Corning Museum of Glass, New York (see Corning *Guide* (1958), p. 66, No. 73, there attributed to England: see also on this glass R. J. Charleston, "Dutch Decoration", p. 231, fig. 2).

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

109 WINE OR ALE-GLASS, soda-glass, conical bowl above a hollow spherical knop. H. 8 in.

ENGLISH or perhaps VENETIAN for the English market; about 1670.

This glass corresponds in shape very closely with one of the drawings (in the British Museum) of John Greene, a London Glass Seller who obtained his glasses from Allesio Morelli, of Venice. From the collections of C. Kirkby Mason and Henry Brown. See R.A., *Age of Charles II*, Cat. No. 322.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

110 STANDING-DISH, soda-glass, circular dish with "wrythen" mould-blown ribbing and folded rim; pedestal foot with folded edge. D. 13 in.

ENGLISH; about 1675.

The style is very similar to that of No. 151, but in soda-metal. See R.A., *Age of Charles II*, No. 318.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

Ravenscroft Period (about 1675-85)

111 POSSET-POT, lead-glass, cylindrical body with gadrooned base; ear-shaped handles, and raven's head seal at base of spout. H. 2¼ in.

ENGLISH (Savoy glasshouse of George Ravenscroft); about 1676-80. Pl. IV,A.

See R. J. Charleston, "Cambridge Connoisseur", p. 33, No. 2; R.A., *Age of Charles II*, No. 319. Cf. No. 113.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

112 BOWL AND STAND, lead-glass; bowl with flat base and outward-splayed sides, with "wrythen" rib-moulding producing a slightly waved edge; milled cordon round base, and raven's head seal. Flat circular dish, with "wrythen" rib-moulding and folded edge. D. of bowl 7 in., of stand 9¼ in.

ENGLISH (Savoy glasshouse of George Ravenscroft); about 1676-80. Pl. IV, B.

See R. J. Charleston, "Cambridge Connoisseur" p. 33, No. 3; R.A., *Age of Charles II* No. 317.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

113 POSSET-POT, lead-glass, cylindrical body with vertical mould-blown ribbing; ear-shaped handles, and a raven's head seal at base of spout. H. 3⅛ in.

ENGLISH (SAVOY glasshouse of George Ravenscroft); about 1676-80.

Probably made for William Wentworth, Earl of Stafford (1626-95). See *Glass Notes*, 9 (1949), p. 16, fig. 17. Cf No. 111.

Dr. P. H. Plesch.

114 BOWL, "crizzled" lead-glass. Depressed hemispherical bowl with out-turned rim and gadrooning round the base above a flat applied foot. Above the gadrooning, a thread-circuit: folded rim. Between two of the ribs of the gadrooning, an applied circular pad impressed with the device of a raven's head. D. 11⅛ in.

ENGLISH (SAVOY glasshouse of George Ravenscroft); about 1675-6.

Cf. Thorpe, *History*, Pls. XI-XIII.

Barry Richards, Esq.

115 GOBLET of roemer shape, "crizzled" lead-glass, the slightly incurved globular bowl with mould-blown vertical ribbing. Hollow ribbed stem with vermicular collar at the top and eight "raspberry" prunts below, on a ribbed pedestal foot with folded edge. At the base of the stem, an applied seal stamped "S". H. 7¼ in.

ENGLISH (probably LONDON, Salisbury Court glasshouse); about 1684. Pl. II.

For this class of glasses, see F. Buckley, *O.E.G.*, pp. 24, 30; Thorpe, *History*, pp. 138-9. A stem-fragment with this seal in the V. & A. Museum is of lead-glass, (see V. & A., *Glass*, p. 101). See also No. 116. For the shape cf. Thorpe, *History*, Pl. XVI.

Barry Richards, Esq.

116 POSSET-POT, "crizzled" glass, cylindrical body, plain hollow ear-shaped handles, and "S" seal at the base of the spout. H. 3¼ in.

ENGLISH (probably LONDON, Salisbury Court glasshouse); about 1684.

From the Sir Hugh Dawson Collection and originally from Ham House. For this class of glasses, see F. Buckley, *O.E.G.*, pp. 24, 30; Thorpe, *History*, pp. 138-9. A stem-fragment with this seal in the V. & A. Museum is of lead-glass (see V. & A., *Glass*, p. 101). See also No. 115.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

117 DECANTER-JUG, "crizzled" glass with slight lead-content. Conical neck with mould-blown ribbing and vermicular collar. Oviform body with NDW threads and vertical pincered frills. Tooled foot. H. 8¼ in.

ENGLISH; about 1680. Pl. V,A,3.

Closely similar jugs, one with metal cover and foot, were sold at Sotheby's in December, 1947 (Mrs. Richard's Collection), and offered for sale by Messrs. Arthur Churchill in *Antique Collector* (September, 1940); this piece believed to be now in America: see Haynes, *Glass*, Pl. 54,c. See Nos. 118-121.

Malcolm Graham, Esq.

118 DECANTER-JUG, "crizzled" glass with wheel-engraved decoration. Body sloping slightly outwards from a pincered foot, rounded shoulder, and neck gently widening to a cup-shaped mouth with pouring lip. Twisted rope-handle, vertical gadrooning round base, and waved collar round base of neck. Engraved with huntsmen,, stags and hounds in a landscape overhung with the foliage of three trees: round the neck, sprays of flowers and leaves. H. 9¼ in.

ENGLISH, the engraving probably DUTCH; about 1680. Pl. V,A,1.

See Nos. 117, 119-121.

Mrs. Richard Webb.

119 DECANTER-JUG, "crizzled" glass, with gilt metal cover. Baluster-shaped body with frilled pincered foot and neck gradually widening to a cup-shaped orifice with pouring-lip. Loop-handle of a twisted cable of glass turned back at the lower terminal, and a waved collar round base of neck. The body wheel-engraved with *The Toilet of Venus* and *putti* guiding a dolphin; on the reverse, a spreading tree flowered with roses. H. (with cover) 9¼ in.

ENGLISH, the engraving probably DUTCH; about 1680.

See R. J. Charleston, "Dutch Engraving . . . ", fig. 9. See Nos. 117-8, 120-1.

W. A. Evill, Esq.

120 DECANTER-JUG, almost cylindrical body with mould-blown gadrooning round base, the foot formed of a cordon of glass laid round the basal angle of the jug Almost horizontal shoulder, and narrow neck widening to a cup-shaped orifice with pouring-lip. Frilled collar round base of neck, and chain-circuit just below the shoulder. Loop-handle with thumb-piece and lower terminal turned back and pincered. H. 8¼ in.

ENGLISH; about 1680.

From the Henry Brown Collection. Cf. Thorpe, *History*, Pl. XX,A. See Nos. 117-9, 121.

Dr. P. H. Plesch.

121 DECANTER-JUG AND STOPPER, the jug with almost cylindrical body having mould-blown vertical ribs round lower part, the foot formed of a cordon of glass laid round the basal angle of the jug. Almost horizontal shoulder, and narrow neck widening to a cup-shaped orifice with pouring-lip. Applied decoration of a single thread round base of neck. Loop-handle strengthened at top, and with lower terminal turned back. Hollow stopper with ball finial and lobed rim, tapering to fit the mouth. H. 11¼ in.

ENGLISH ;about 1680. Pl. VI,B.

See Frank Tilley, "The Marshall Collection . . .", fig. 14. For the somewhat similar example from the Kirkby Mason Collection, cf. F. Buckley, *O.E.G.*, Pl. Cf. also V. & A., *Glass*, Pl. 51,A. See Nos. 117-120.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

122 SERVING-BOTTLE, purple glass, depressed globular body and long slender neck with vertical mould-blown ribbing. On the body, NDW decoration on a "second gather". Below the lip, a string-rim. H. 7½ in. Pl. VI,A.

ENGLISH (perhaps SAVOY glasshouse of George Ravenscroft); about 1675-80.

See Frank Tilley, "The Marshall Collections . . .", fig. 13. Some lead: a similar bottle in the V. & A. Museum (C.198-1956) has a marked lead-content. The same general principles of construction may be observed in the colourless marked bottle in the British Museum—F. Buckley, *O.E.G.*, Pl. III,B.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

123 SERVING-BOTTLE, "crizzled" lead-glass. Globular body, tapering neck with string-rim below lip, loop-handle with thumb-piece and seal (indistinct) at the base. Engraved on the wheel with arms of Queen Catherine of Braganza between sprays of leaves in which birds bill: on the front of the neck "CR", on the reverse of the body a sun in glory. H. 9¼ in.

ENGLISH (perhaps SAVOY glasshouse of George Ravenscroft); about 1675-6.

See *Glass Notes*, 6 (1946), pp. 12-13. The arms are those used by the Queen after Charles II's death in 1685, and the engraving it therefore presumably later in date than the decanter itself.

Barry Richards, Esq.

124 GOBLET, "crizzled" lead-glass. Fluted round-funnel bowl over hollow octuple knop and inverted baluster. Mould-blown ribbing on bowl and foot. H. 8 in. Pl. III.

ENGLISH (perhaps SAVOY glasshouse of George Ravenscroft); about 1676-80.

A comparable stem-fragment with the raven's head seal is in the Guildhall Museum. This glass was originally in the possession of the Biddulph family, of Frankton Manor, Warwickshire.

Malcolm Graham, Esq.

125 DISH, "crizzled" glass. Flat-based dish with slightly curved, outward-sloping brim, decorated with mould-blown radiating ribs. D. 6¼ in.

ENGLISH; about 1675.

Barry Richards, Esq.

126 CHILD'S TEETHING "CORAL", of "crizzled" glass, set in silver, with bells, etc. The mount dated 1689. L. 3¼ in.

ENGLISH; about 1685.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

127 SERVING BOTTLE AND STOPPER, depressed globular body with vertical rib-moulding below, and zone of prunts applied in relief between arcading of applied threads above; long neck with string-rim, and loop-handle; solid tapering stopper with milled top. H. (with stopper) 12¼ in.

ENGLISH; about 1685.

The glass is heavily "crizzled" and was probably made by a London glass-maker working after the period of Ravenscroft's discovery of "glass of lead". See R. J. Charleston, "Cambridge Connoisseur", p. 37, No. 24; R.A., *Age of Charles II*, No. 309.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

Late 17th century Drinking Glasses

128 WINE-GLASS, lead-glass, round-funnel bowl with N.D.W. base; hollow quatrefoil knop above short plain stem-section between mereses; slightly rising foot with folded rim. H. 6¼ in.

ENGLISH; late 17th century.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

129 GOBLET AND COVER, lead-glass, cylindrical bowl with gadrooned base, and circuit of raspberry and rose prunts between applied threads; triple quatrefoil stem on slightly rising folded foot. Cover with similar decoration, surmounted by pincered wings and twisted finial. H. (with cover) 21¼ in.

ENGLISH; late 17th century.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

130 GOBLET AND COVER, lead-glass, round-funnel bowl with gadrooned base, on figure-of-eight stem; cover with gadrooning, surmounted by pincered wings and twisted finial. H. (with cover) 21 in.
ENGLISH; late 17th century.
See R. J. Charleston, "Cambridge Connoisseur", p. 34, No. 9; R.A., *Age of Charles II*, No. 313.
Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

131 WINE-GLASS, lead-glass, round-funnel bowl above hollow spherical knop enclosing a sixpence of 1690. Engraved with a diamond-point, with two peacocks amidst foliage. H. 7 in.
ENGLISH (the engraving perhaps DUTCH); about 1690-95.
Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

132 GOBLET, round-funnel bowl, NDW round base, with chain-circuit half-way up the bowl, and thread below the rim. Hollow knop with "raspberry" prunts above a cushion-knop: folded foot. H. 9¼ in.
ENGLISH; late 17th century. Pl. VII,B.
Cf. *Glass Notes*, 14 (1954), pp. 5-6, Fig. 4.
Barry Richards, Esq.

133 WINE-GLASS, round-funnel bowl, on hollow inverted baluster stem. Folded foot. H. 6¼ in.
ENGLISH; late 17th century.
M. P. Moss, Esq.

134 WINE-GLASS, round-funnel bowl with solid base enclosing tear, on inverted baluster enclosing a large excentric tear. Folded foot. H. 6 in.
ENGLISH; about 1690.
Cf. Thorpe, *History*, Pl. XLIV,1.
L. Boynton, Esq.

135 GIANT GOBLET, round-funnel bowl with solid base, on hollow inverted baluster. Folded foot. H. 11¼ in.
ENGLISH; about 1690.
Cf. Thorpe, *History*, Pl.L,1.
L. Boynton, Esq.

136 GOBLET, round-funnel bowl on hollow stem composed of an acorn-knop above a knop. Folded foot. H. 7 in.
ENGLISH; late 17th century.
Probably a "single flint" glass. Cf. F. Buckley, *O.E.G.*, Pl.XVII,b.
Mr. and Mrs. G. Cranch.

137 GOBLET, round-funnel bowl with solid base enclosing small tears, on inverted baluster stem, enclosing large tear. Folded foot. Bowl engraved with the diamond-point with representation of *The Fall*, showing Adam and Eve surrounded by animals. H. 10⅛ in.
ENGLISH; late 17th century. Pl. VII,A.
See Frank Tilley, "The Marshall Collections . . ." fig. 16. The engraving is of unusually high quality. The same subject is found on other glasses (cf. Thorpe, *History*, Pls. XXXVII and CI,1), on English delftware of the second half of the 17th century and later, and in engravings published as patterns for embroidery. Acquired in Bristol.
Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

138 GOBLET, round-funnel bowl with solid base, on stem composed of flat knop over inverted baluster with tear. Folded foot. H. 9 in.

ENGLISH; about 1690. Pl. VIII,B,2.

A "single flint" glass. For a glass somewhat similar in shape, cf. Thorpe, *History*, Pl. XLIV,2.

Dr. R. Emanuel.

139 WINE-GLASS, pointed round-funnel bowl on a hollow inverted baluster stem. Folded foot. H. 6 in.

ENGLISH; about 1690.

Perhaps a "single flint" glass. For a similar glass in soda-metal, cf. E. M. Elville, *English Tableglass*, London (1951), Pl. 9,b.

Miss K. Worsley.

140 WINE-GLASS, pointed round-funnel bowl with solid base enclosing tear, on stem composed of a wide angular knop over a hollow knop. Folded foot. H. 4¾ in.

ENGLISH; about 1690.

Perhaps a "single-flint" glass. For a similar, but much larger, glass, cf. Thorpe, *History*, Pl.L,2.

Miss K. Worsley.

141 WINE-GLASS of roemer type, the incurved bowl having a gadrooned base and standing on a hollow inverted baluster stem, enclosing a Charles II threepenny piece of 1670. Folded foot. H. 5¼ in.

ENGLISH; late 17th century.

Cf. for general type Thorpe, *History*, Pl. XXXII, 3. See also F. Graham in *Apollo* (December, 1937), p. 319, fig. 18. From the Henry Brown Collection.

Dr. L. H. B. Light.

142 WINE-GLASS of roemer type, incurved globular bowl gadrooned round the base, on a bobbin stem of knops decreasing in size and enclosing a single column of air. Folded foot. H. 5¼ in.

ENGLISH; about 1690.

Cf. Thorpe, *History*, Pl. XL,1.

B. Fawkes, Esq.

143 GOBLET of roemer type, with incurved bowl and mould-blown gadrooned base, on a stem composed of a large flattened knop above an inverted baluster enclosing an air-bubble. Folded foot. Round the bowl, above the gadrooning, a chain-circuit. H. 11¼ in.

ENGLISH, about 1690.

For a somewhat similar glass, cf. Thorpe, *History*, Pl. XXXIX,A (without chain-circuit).

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

144 DWARF ALE-GLASS, conical bowl with "wrythen" mould-blown ribbing, on pincered winged stem below a collar. Folded foot. H. 5¼ in.

ENGLISH; late 17th century. Pl. V,A,2.

Cf. Thorpe, *History*, Pl.LXV: Haynes, *Glass*, Pl. 94,d.

Mr. and Mrs. G. Cranch.

145 ALE-GLASS, conical bowl with "flammiform" fringe set direct on low foot. H. 4⅛ in.
ENGLISH; late 17th century.
Cf. Thorpe, *History*, Pl. LXVI,4.
J. Chitty, Esq.

146 WINE- OR ALE-GLASS, slightly waisted bucket bowl with "wrythen" mould-blown ribbing round the lower half. Bobbin stem enclosing a long tear. Folded foot. H. 6⅛ in.
ENGLISH; late 17th or early 18th century.
Cf. the tumbler illustrated F. Graham, "Twenty Years...", *Apollo* (December, 1937), fig. XII.
J. G. Littledale, Esq.

Late 17th century Glasses other than Drinking Glasses

147 STANDING-BOWL, of hemispherical shape on pedestal foot, the bowl with NDW base, chain-circuit at mid-height, and thread-circuit below the lip. Inscribed with the diamond-point, amidst calligraphie flourishes, "John Richie & Christian Cochrane, 1727". H. 8½ in.
ENGLISH; late 17th century, the inscription added in 1727.
Cf. Thorpe, *History*, Pl. LXXVI,a,2 (the foot different).
Barry Richards, Esq.

148 MUG, decorated with threading of opaque-white. Globular body with gadrooning round base, cylindrical neck with threading of opaque-white, loop-handle with thumb-piece above and tooling below. H. 4 in.
ENGLISH; about 1680.
This is a standard shape in English silver and stoneware of the period, and is also known in opaque-white glass, and in clear glass with Ravenscroft's seal.
Barry Richards, Esq.

149 FLASK, flattened pear-shaped body with NDW decoration around lower part, with applied chain-circuit and vertical pincerd frilling. H. 5⅞ in.
ENGLISH; late 17th century.
Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

150 POSSET-POT AND COVER, lead-glass, cylindrical body with gadrooned base and circuit of "raspberry" prunts between applied threads; winged handles; cover with elaborate cross finial. H. (with cover) 12½ in.
ENGLISH; late 17th century.
See Thorpe, *English Glass*, London (1949), p. 176, Pl. XVII,a; R. J. Charleston, "Cambridge Connoisseur', p.37, No. 23; R.A., *Age of Charles II*, London (1960/61), No. 316.
Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

151 STANDING-DISH, lead-glass, flat dish with gadrooned centre surrounded by a chain-circuit, standing on a plain hollow pedestal foot. D. 8½ in.
ENGLISH; late 17th century.
Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

18th century Drinking Glasses with "baluster" stems

152 GIANT-GOBLET, lead-glass, round-funnel bowl above a large hollow spherical knop enclosing a Queen Anne silver coin dated 1717; slightly domed and folded foot. H. 11 in.

ENGLISH; about 1717-20.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

153 GIANT-GOBLET, lead-glass, round-funnel bowl with solid base enclosing a single tear, above a large acorn knop over a smaller ball-knop, and domed folded foot. H. 11¼ in.

ENGLISH; about 1710.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

154 GOBLET AND COVER, lead-glass, round-funnel bowl, heavy triple collar knop and ball-knop with tear at base; high domed foot. The cover with graduated knopped ornament. H. with cover 16 in.

ENGLISH; early 18th century.

English goblets which still retain their covers are rare.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

155 WINE-GLASS, cup-bowl on a stem composed of an annulated knop over a solid inverted baluster with basal knop. Folded foot. H. 5¼ in.

ENGLISH; early 18th century.

Cf. somewhat similar glasses in Thorpe, *History*, Pl. XLI.

Mr. and Mrs. G. Cranch.

156 GOBLET, lipped round-funnel bowl over a stem composed of ball-knop, annular knop and hollow baluster. Domed, folded foot. H. 7½ in.

ENGLISH; about 1700.

For a somewhat similar glass, but without the everted lip, see Thorpe, *History*, Pl.LII,1.

Malcolm Graham, Esq.

157 WINE-GLASS, waisted bowl with basal tear above a stem composed of a drop-knop and a short true baluster enclosing a tear. Domed and folded foot. H. 6¼ in.

For a somewhat similar, but squatter, glass, see Thorpe, *History*, Pl. LIII,3.

ENGLISH; about 1710. Pl. VIII,B,4.

P. K. Jenkins, Esq.

158 GOBLET, round-funnel bowl with solid base, on stem composed of wide angular knop over a true baluster with tear. Terraced domed foot. H. 7¼ in.

ENGLISH; about 1715.

Previously in Horridge and Kirkby Mason collections.

Dr. R. Emanuel.

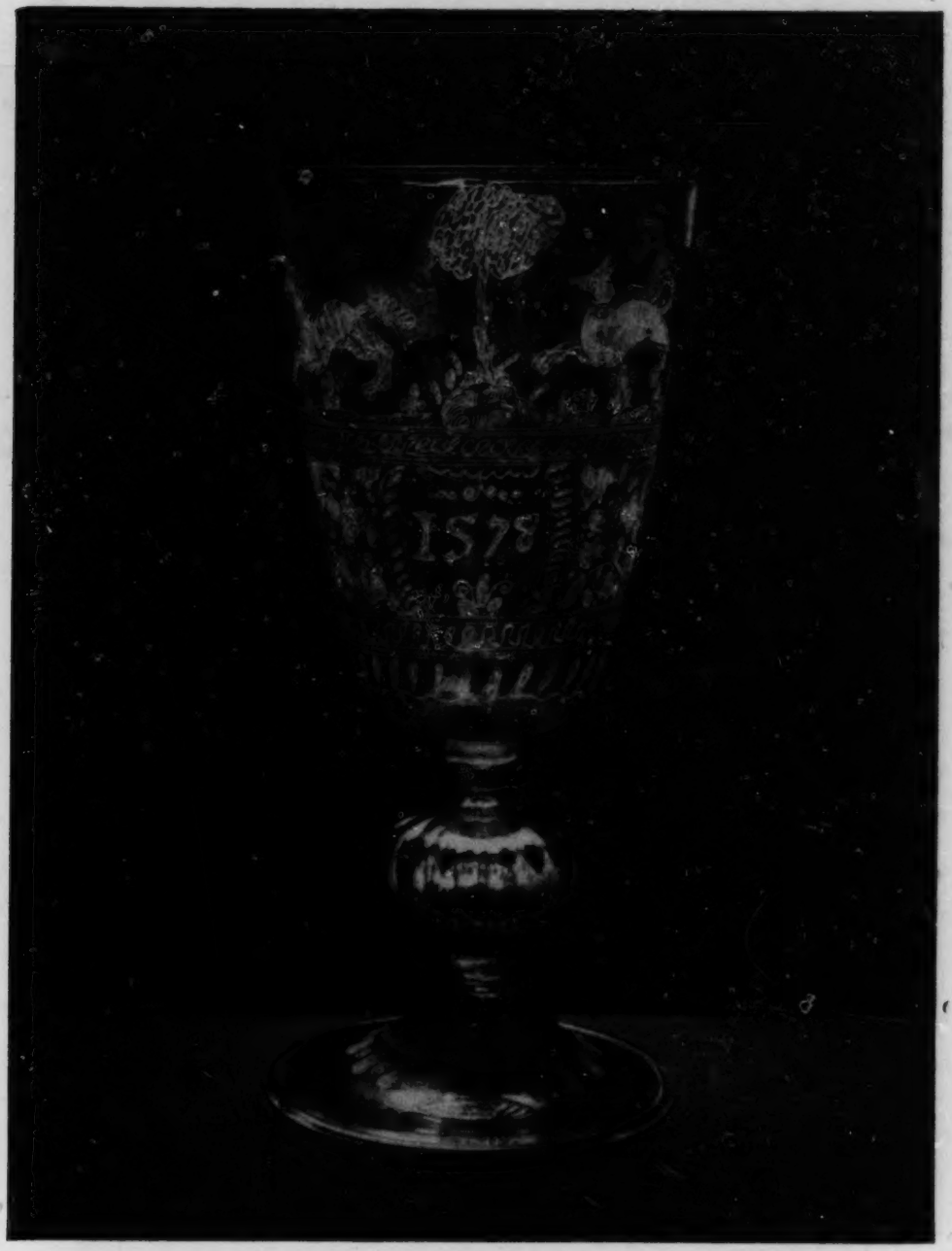

PLATE I

Goblet by Giacomo Verzelini, 1578 (No. 102).

PLATE II

Goblet from Salisbury Court glasshouse, about 1684 (No. 115).

PLATE III

Goblet, perhaps from G. Ravenscroft's glasshouse, about 1676-80 (No. 124).

PLATE IV A

Posset-pot from G. Ravenscroft's glasshouse, about 1676-80 (No. 111).

PLATE IV B

Bowl and stand from G. Ravenscroft's glasshouse, about 1676-80 (No. 112).

PLATE VA
English glass, late 17th century (Nos. 118, 144, 117).

PLATE VB
English wine-glasses, about 1710-20 (Nos. 192, 194, 191).

PLATE VI A
Purple bottle, perhaps Ravenscroft, about 1676-80 (No. 122).

PLATE VI B
Decanter-jug. English, about 1680 (No. 121).

PLATE VII A
Goblet. English, late 17th century (No. 137).

PLATE VII B
Goblet. English, late 17th century (No.132).

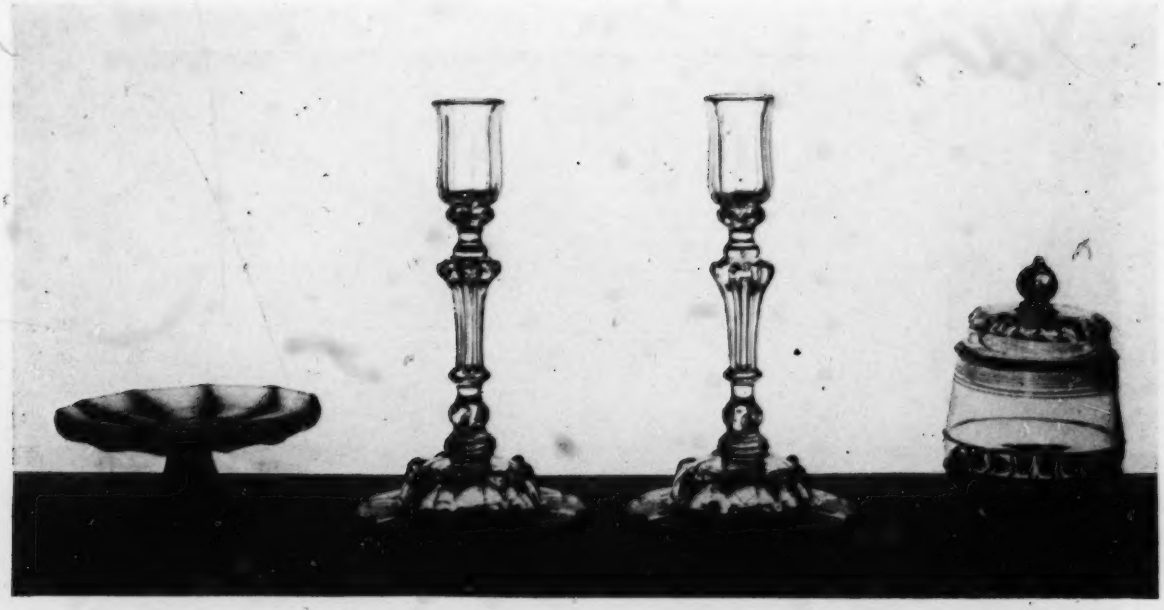

PLATE VIII A
English glass, 17th-18th century (Nos. 107, 217, 201).

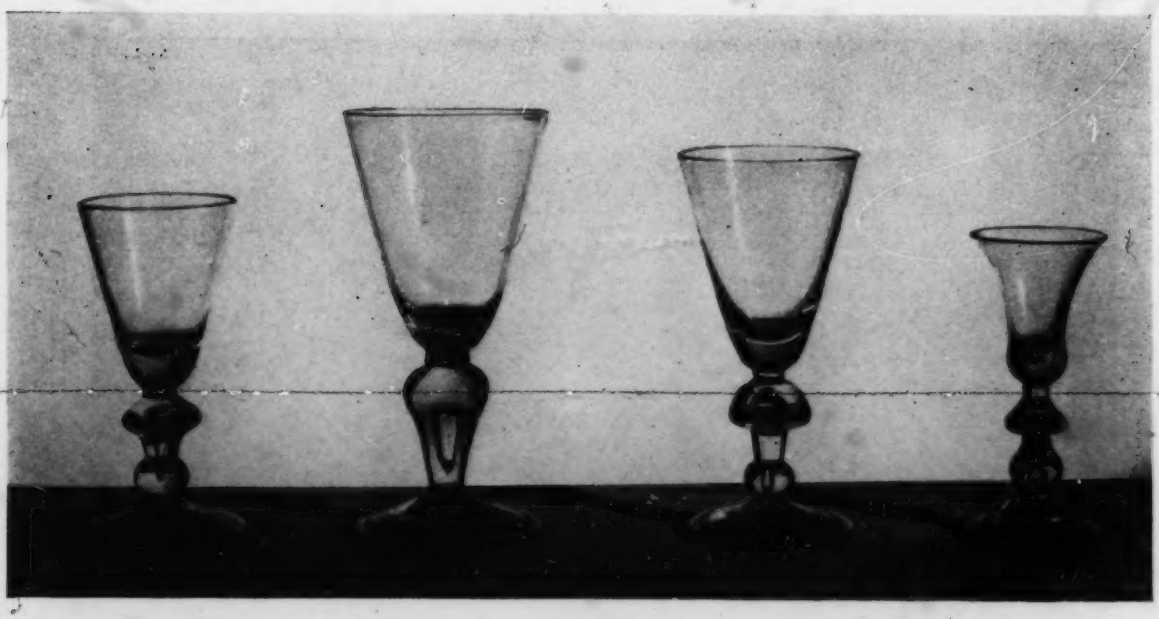

PLATE VIII B
English "baluster" glasses, 17th-18th century (Nos. 162, 138, 161, 157).

PLATE IX A
English glass, mid-18th century (Nos 233, 227).

PLATE IX B
English glass, about 1745-70 (Nos. 274, 239, 234).

PLATE X A
English glass, 18th century (Nos. 319, 216, 199).

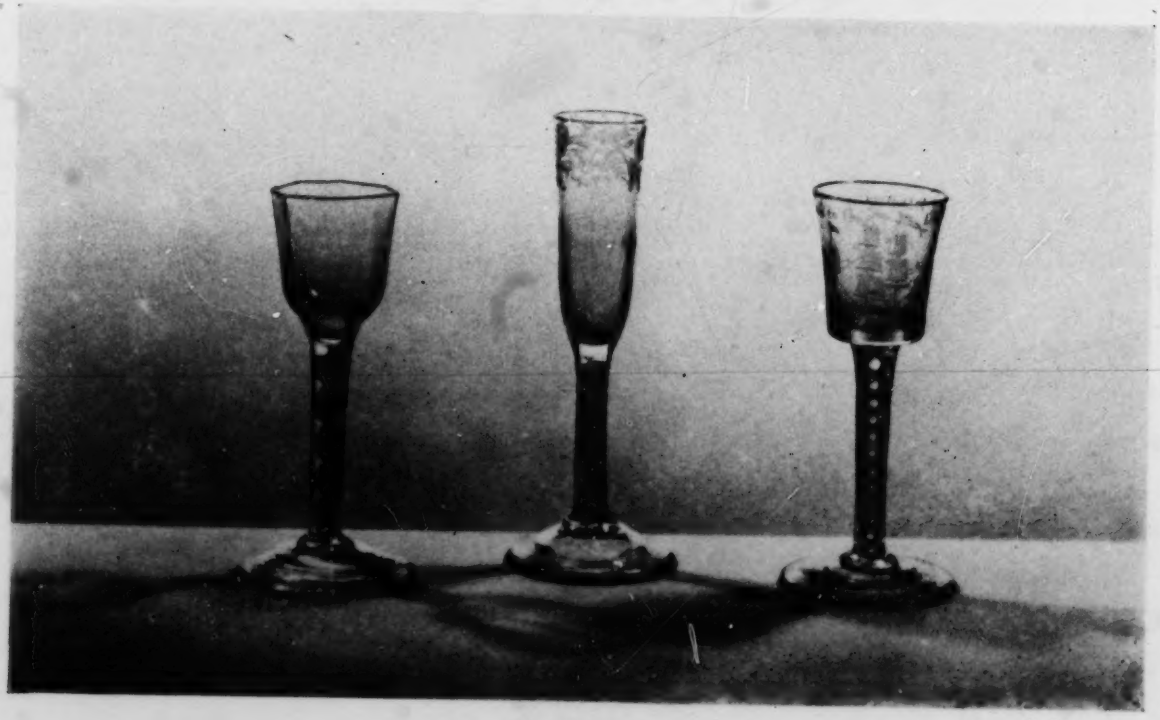

PLATE X B
English "enamel-twist" glasses, about 1755-70 (Nos. 259, 260, 251).

PLATE XI A
English glass, 18th-19th century (Nos. 277, 356, 289).

PLATE XI B
English glass, early 19th century (Nos. 360, 362, 365).

PLATE XII A

Roman glass, 1st-4th centuries A.D. (Nos. 3, 8, 20).

PLATE XII B

Roman glass, 1st-3rd centuries A.D. (Nos. 5, 6, 15).

PLATE XIII A

Continental glass, 16th-18th centuries (Nos. 30, 39, 44).

PLATE XIII B

German enamelled glass, 17th-18th century (Nos. 50, 47, 49).

PLATE XIV A
German and Norwegian engraved glass, 17th-18th century (Nos. 54, 69, 59).

PLATE XIV B
Continental glass, first half of 19th century (Nos. 73, 80, 75).

PLATE XV A

Glasses by E. Gallé, late 19th century (Nos. 91, 95, 93).

PLATE XV B

French and American glass, about 1900 (Nos. 94, 101, 97).

PLATE XVI

Goblet, point-engraved by L. Whistler, 1961 (No. 382).

159 WINE-GLASS, bell bowl above two superimposed drop knops, on a domed folded foot. H. 5⅞ in.
ENGLISH; about 1715.
For heavier glasses of the same form, see Thorpe, *History*, Pls. XLIX, A,2 and LIII, B,3.
Mrs. Richard Webb.

160 GOBLET, bell bowl on stem composed of an upper hollow knop with "raspberry" prunts, and a lower hollow acorn knop above a flattened knop. Folded foot. The upper knop enclosed an *écu* of Louis XIV, dated 1704. H. 9⅛ in
ENGLISH; about 1710.
Cf. W. Buckley, *The Art of Glass*, Pl. 162, No. 486.
Dr. P. H. Plesch.

161 GOBLET, round-funnel bowl with solid base, on stem composed of mushroom knop enclosing tear, with basal knop enclosing tear. Folded foot. H. 8⅛ in.
ENGLISH; about 1700. Pl. VIII,B,3.
Cf. R. J. Charleston, *"Cambridge Connoisseur"*, p. 37, No. 28.
C. C. Minns, Esq.

162 WINE-GLASS, conical bowl with rounded solid base, on a stem composed of a wide angular knop above a ball-knop. Folded foot. H. 7⅛ in.
ENGLISH; about 1700. Pl. VIII,B,1.
Cf. Thorpe, *History*, Pl. L,2.
From the collection of the late John M. Bacon, lent by the Bristol Art Gallery.

163 GOBLET, conical bowl with solid base, on doubly cushioned annular knop, with smaller knop at the base of the stem, the whole enclosing a long air-bubble. Folded foot. H. 9⅛ in.
ENGLISH; about 1700-1710.
For a somewhat similar glass, cf. Thorpe, *History*, Pl. LI,3.
T. Arthur Lewis, Esq.

164 GOBLET, straight funnel bowl with NDW moulding round base, on stem composed of large hollow ball knop ornamented with six "raspberry" prunts and enclosing a Queen Anne Maundy fourpenny-piece dated 1713, above an inverted baluster enclosing a large tear. Folded foot. H.9 in.
ENGLISH; about 1713.
See C.I.N.O.A. *International Art Treasures Exhibition, Catalogue*, London (1962), No. 514, Pl. 276; for a similar glass, cf. Bles, *Rare English Glasses*, Pl. 80.
Colonel W. Churchill Hale.

18th century Drinking Glasses with "light-baluster" or "balustroid" stems

165 ALE- or CHAMPAGNE-FLUTE, tall conical bowl on solid inverted baluster stem. Folded foot. H. 7⅛ in.
ENGLISH; about 1720.
For a wine-glass of very similar form, cf. Thorpe, *History*, Pl. LIII, B,1.
B. Fawkes, Esq.

166 WINE-or ALE-GLASS, double-ogee bowl with mould-blown panel-moulding, on a stem with a knop at the top enclosing tears. Domed foot with panel-moulding. H. 5¼ in.

ENGLISH: about 1720.

J. G. Littledale, Esq.

167 WINE-GLASS, bell bowl with solid base enclosing tear, wheel-engraved with six-petalled rose and two buds. Stem with knop at the top enclosing a tear. H. 6¼ in.

ENGLISH (perhaps NEWCASTLE-UPON-TYNE); about 1730.

A Jacobite glass. A somewhat similar glass illustrated *Glass Notes*, 11 (1951), fig. 25. From the Scholes collection.

J. G. Littledale, Esq.

168 WINE-GLASS, bell-bowl above straight stem with basal knop enclosing a tear. Folded foot. H. 6¼ in.

ENGLISH; about 1740.

For a somewhat similar form, see Haynes, *Glass*, Pl. 71,c.

E. A. Smith, Esq.

169 WINE-GLASS, waisted bowl on a stem composed of a cylinder above a ball-knop; folded foot. Wheel-engraved with an equestrian portrait of William III, with inscription: "The Glorious Memory of King William III". H. 5¼ in.

Perhaps IRISH (DUBLIN); about 1740.

Cf. for engraving and general type Thorpe, *History*, Pl. CII.

Miss M. W. Kelly.

170 WINE-GLASS, trumpet-bowl on stem composed of a small knop above a larger knop enclosing tears, above a slender inverted baluster terminating below in a small ball-knop. H. 7¼ in.

ENGLISH (NEWCASTLE-UPON TYNE); about 1740.

For a somewhat similar glass, cf. Haynes, *Glass*, Pl. 72,a (with engraved bowl).

T. Arthur Lewis, Esq.

171 GOBLET, round-funnel bowl on stem composed of a ball-knop enclosing tears, above an angular knop and a true baluster. The bowl wheel-engraved with a vine-scroll motif. H. 9 in.

ENGLISH (probably NEWCASTLE-UPON-TYNE); about 1740.

B. Fawkes, Esq.

172 WINE-GLASS, round-funnel bowl on doubly cushioned knop above a thin inverted baluster. Bowl wheel-engraved with a scrollwork border below rim. H. 6¼ in.

ENGLISH (probably NEWCASTLE-UPON-TYNE); about 1745.

L. Boynton, Esq.

173 MAMMOTH GOBLET, bell bowl above two flattened knops, the second enclosing air-bubbles, and a hollow inverted baluster. H. 13½ in.

ENGLISH (probably NEWCASTLE-UPON TYNE); middle of 18th century.

For a glass somewhat similar in shape (but with one less knop), cf. Haynes, *Glass*, Pl. 70,c.

Mr. and Mrs. G. Cranch.

174 WINE-GLASS, round-funnel bowl on stem with flattened knop at the top and annular knop at mid-height, the lower part of the stem enclosing a long air-bubble. Folded foot. H. 6 in.

ENGLISH; mid-18th century.

For stem-type cf. *Glass Notes*, 6 (1946), p. 22, fig. VII,3.

Mrs. Neville White.

175 WINE-GLASS WITH SEALED BOWL, on hollow stem of roughly inverted baluster form, with vestigial knop at the base, and folded foot. The seal bears the impressed letters "CB". H. 5⅞ in.

Probably ENGLISH; second quarter of 18th century.

The significance of this seal has not been elucidated. A glass somewhat resembling this, but on a shouldered stem, in the V. & A. Museum, bears on a similar seal the arms of the Dutch town of Nymwegen. From the Kirkby Mason and Henry Brown Collections.

J. Rose, Esq.

18th century Drinking Glasses with plain stems

176 TOASTING-GLASS, tall trumpet bowl and drawn stem. H. 7⅛ in.

ENGLISH; about 1700.

Cf. Thorpe, *History, Pl.XLV;* Haynes, *Glass*, Pl. 77,e.

Miss K. Worsley.

177 GOBLET, thistle bowl with solid base enclosing a tear, on a straight stem enclosing a tall column of air, with basal knop. Folded foot. H. 8¼ in.

ENGLISH: about 1715.

From the collection of the late John M. Bacon, lent by the Bristol Art Gallery.

178 WINE-GLASS, green glass with bucket-topped bowl drawn into plain stem. Domed foot. H. 6⅛ in.

ENGLISH; about 1730-40.

Cf. *Glass Notes*, 15 (1955), p. 42, VI.ii.(a). Cf. No. 179.

W. A. Evill, Esq.

179 WINE-GLASS, cup-topped trumpet-bowl drawn out into a plain stem enclosing a tear. Folded foot. H. 6¼ in.

ENGLISH; about 1740.

Cf. *Glass Notes*, 15 (1955), p. 42, fig. 10, and p. 47, S ii. Cf. No. 178.

Mr. and Mrs. G. Cranch.

180 CORDIAL-GLASS, round-funnel bowl with solid base, on plain stem and domed foot. Wheel-engraved with the inscription: "SN!P". H. 4½ in.

ENGLISH; about 1740.

One of three recorded.

L. G. G. Ramsey, Esq.

181 WINE-GLASS, bell bowl on straight stem. Both bowl and domed foot decorated with mould-blown panels. H. 6 in.
ENGLISH; about 1740.
Cf. *Glass Notes*, 15 (1955), p. 42, No. VII.i(o).
Dr. and Mrs. P. W. A. Mansell.

182 CORDIAL-GLASS, trumpet bowl drawn down into plain stem. Foot, stem and bowl wheel-engraved with a continuous growing vine-design. H. 5½in.
ENGLISH; about 1740.
The same idea of the growing vine is seen in No. 300.
B. Fawkes, Esq.

183 WINE-GLASS with drawn stem, wheel-engraved with portrait incribed: "Prosperity to the Duke of Cumberland'. H. 6¾ in.
ENGLISH; about 1745.
See F. Buckley, *O.E.G.*, p. 147, and cf. Bles, *Rare English Glasses*, No. 48.
J. Rose, Esq.

184 WINE-GLASS, trumpet bowl drawn down to solid stem with central knop. Bowl wheel-engraved with rose and moth. H. 6¾ in.
ENGLISH; about 1745.
L. Boynton, Esq.

185 WINE-GLASS, ogee bowl on straight hollow stem. Folded foot. H. 6½ in.
ENGLISH; mid-18th century.
Cf. Haynes, *Glass*, Pl. 84.b.
Dr. and Mrs. P. W. A. Mansell.

186 WINE-GLASS, round-funnel bowl on plain stem. Folded foot. The bowl wheel-engraved with six petalled rose and one bud. H. 6¾ in.
ENGLISH; about 1750.
A Jacobite glass.
L. C. Boreham, Esq.

187 WINE-GLASS, trumpet bowl on tapering hollow stem. H. 5⅝ in.
ENGLISH; about 1770-80.
A closely similar glass in the V. & A. Museum (C.142-1910) has wheel-engraving of late type.
Cf. *Glass Notes*, 16 (1956), fig. on p. 45 (Sec. II.vi).
Mr. and Mrs. W. H. Gill.

188 TOY WINE-GLASS, round-funnel bowl drawn down into straight stem. H. 2½ in.
ENGLISH; about 1775.
Mrs. Neville White.

189 DWARF ALE-GLASS, slightly "crizzled' glass, tall conical bowl with mould-blown vertical ribbing "wrythen" at the top and continuing down over the rudimentary stem of two flattened knops. Folded foot. H. 5⅛ in.
ENGLISH: mid-18th century.
For general type, cf. Haynes, *Glass*, Pl. 94, a: Thorpe, *History*, Pl. LXVI, 9.
Dr. Margaret Emslie.

190 DWARF ALE-GLASS, tall tapering bowl with mould-blown fluting round base and continuing down over the rudimentary stem, which consists of an annular and a flattened basal knop, with a short straight section between. Folded foot. H. 4⅞ in.
ENGLISH: probably late 18th century.
For general type (but without moulding), cf. Haynes, *Glass*, Pl. 94, c.
Dr. Margaret Emslie.

18th century Drinking Glasses with pedestal stems

191 WINE-GLASS, conical bowl with solid base and tear, on a four-sided pedestal stem with diamonds on shoulders, and enclosing an elongated tear. Folded foot. H. 6¼ in.
ENGLISH; about 1710. Pl. V,B,3.
Previously in the Scholes Collection.
Dr. R. Emanuel.

192 WINE-GLASS, thistle bowl with solid base on four-sided pedestal stem with rib-projections and tear. Folded foot. H. 6⅞ in.
ENGLISH; about 1710. Pl. V,B,1.
For a somewhat similar glass cf. Thorpe, *History*, Pl. LXXXVI,3.
Dr. R. Emanuel.

193 GIANT GOBLET, round-funnel bowl with solid base, on an eight-sided pedestal stem enclosing a tear. Folded foot. H. 10⅛ in.
ENGLISH; early 18th century.
Dr. R. Emanuel.

194 WINE-GLASS, round-funnel bowl with solid base enclosing tear, on eight-sided pedestal stem with diamonds on the shoulder. Folded foot. H. 7⅛ in.
ENGLISH; about 1720. Pl. V,B,2.
For a similar glass, cf. Thorpe, *History*, Pl. LXXXVI,1.
Miss K. Worsley.

195 WINE-GLASS, round-funnel bowl with solid base, on a six-sided pedestal stem with diamonds on the shoulders, and stars between, enclosing an elongated tear. Folded foot. H. 5¾ in.
ENGLISH; about 1720.
See P. Bate, *English Table Glass*, London (1905), fig 10.
Dr. R. Emanuel.

196 GIANT-GOBLET, round-funnel bowl with solid base, separated by a flattened knop from a six-sided pedestal stem enclosing a tear. Domed foot. The bowl wheel-engraved with an infant Bacchus seated on a barrel whilst other *putti* draw and pour wine, between upper and lower borders of acanthus leaves; on the reverse, a vine-trail. H. 11¼ in.
ENGLISH; about 1730.
A fine example of early engraving. See F. Buckley, *O.E.G.*, Pl. XX.
From the Hamilton Clements Collection.
W. A. Evill, Esq.

197 GOBLET, round-funnel bowl over a stem composed of a six-sided pedestal stem between ball-knops enclosing tears. Domed foot. The bowl wheel-engraved with a hen and chicks, inscribed "BESCHERMT HET UWE" ("Protect your Own"). H. 8½ in.

ENGLISH (probably NEWCASTLE-UPON-TYNE), the engraving DUTCH; about 1750.

Cf. Haynes, *Glass*, Pl. 64,a.

H. L. Gibson, Esq.

Glasses other than Drinking Glasses (1st half of 18th century)

198 JAR AND COVER, cylindrical body with cover surmounted by a hollow-blown knop ornamented with a "raspberry" prunt. H. (with cover) 10 in.

ENGLISH; early 18th century.

Perhaps a confectioner's jar. A similar piece is in the V. & A. Museum (C. 272 & A-1938).

W. H. Brown, Esq.

199 POSSET-POT, spouted conical bowl with vertical mould-blown ribbing, two ear-shaped handles, and terraced foot. H. 3¾ in.

ENGLISH; early 18th century. Pl. X,A,3.

Cf. Haynes, *Glass*, Pl. 96,g.

Mrs. Richard Webb.

200 PATCH-STAND, flat top with raised rim, gadrooned underneath. Stem composed of a knop immediately above an inverted baluster. Folded foot. D. 2⅞ in.

English; early 18th century.

Cf. Thorpe, *History*, Pl. LXXXIII,2.

Mr. and Mrs. J. V. Paterson.

201 JAR AND COVER, body with sides sloping inwards from wide gadrooned base on a low foot. Thread-circuit placed low on body, and spiral threading below rim. Cover with vertical sides and flat gadrooned top, with ball finial drawn up to a point and enclosing tears. H. (with cover) 6¼ in.

ENGLISH; early 18th century. Pl. VIII,A,4.

Cf. Thorpe, *History*, Pl.LXXVI, b,1.

Mr. and Mrs. J. V. Paterson.

202 TEAPOT AND COVER, globular body on low foot, with straight spout and loop handle turned back and tooled at its lower terminal. Cover surmounted by an acorn finial. H. (with cover) 5¼ in.

ENGLISH; early 18th century.

The shape is reminiscent of a silver "bullet" teapot of the Queen Anne period or slightly later. The acorn finial on the cover is frequently found on Staffordshire earthenware and stoneware of the period about 1740.

Mr. and Mrs. J. V. Paterson.

203 WATER-GLASS, cylindrical shape with splayed foot, marked with horizontal "Lynn" rings. H. 4¾ in.

ENGLISH; early 18th century.

Cf. A. Hartshorne, *Old English Glasses*, London (1897); pp. 251, 278; F. Buckley, *O.E.G.*, pp. 7-8. For shape, cf. *ibid.*, Pl. LVII, 3,B.

Ivan Napier, Esq.

204 LAMP, two spouts, ovoid body with constricted neck and gadrooned base. Short straight stem and folded foot. H. 5½ in.

ENGLISH; early 18th century.

Cf. Thorpe, *History*, Pl. LX,2.

E. R. Cullinan, Esq.

205 BUTTER-BOAT or BRANDY-WARMING SAUCEPAN, sides sloping inwards from broad flat base to slightly out-turned rim with pouring lip. The body decorated with mould-blown honey-comb pattern. Side-handle with twisted ribbing and flattened end. H. 2 in.

ENGLISH; second quarter of 18th century.

Dr. and Mrs. P. W. A. Mansell.

206 SWEETMEAT-GLASS, hemispherical bowl on wide annulated knop above a section of hollow stem and a basal knop. Domed folded foot. H. 5½ in.

ENGLISH; early 18th century.

For a similar glass, but with ribbing round base, see Thorpe, *History*, Pl. LXVII, A,3.

Mr. and Mrs. S. R. Greenland.

207 SWEETMEAT-GLASS, mould-blown reticulation on bowl and folded foot. Ogee bowl on stem with central knop enclosing tear, slightly domed foot. H. 7¼ in.

ENGLISH; about 1720.

Cf. somewhat similar glasses in Thorpe, *History*, Pls. LXVII, B,2; LXX,1.

Mr. and Mrs. G. Cranch.

208 DISH (?) for sweetmeats, bowl with out-turned rim, above a bobbin-stem, on a domed foot. H. 4⅛ in.

ENGLISH; about 1725.

Cf. somewhat similar glass Thorpe, *History*, Pl. LXIII,3.

Mr. and Mrs. G. Cranch.

209 SWEETMEAT-GLASS, double-ogee bowl with mould-blown diamond mesh-pattern and wheel-cut scalloped edge, on an eight-sided pedestal stem between collars. Diamond-moulded foot. H. 6¾ in.

ENGLISH; about 1730.

Cf. for general type Thorpe, *History*, Pl. LXX; for cutting, Pls. CIII, CV.

J. Chitty, Esq.

210 SWEETMEAT-GLASS, double-ogee bowl with mould-blown vertical panels terminating below in diamonds, on eight-sided shouldered stem with diamonds above and triple collar below. Domed and folded foot of the same pattern as the bowl. Bowl, stem and foot blown from the same mould. H. 6¼ in.

ENGLISH; about 1730-40.

Cf. for general type Elville, *English Table Glass*, Pl. 52: for foot and bowl types, Thorpe, *History*, Pl. LXVII, B,1.

Dr. L. H. B. Light.

211 SWEETMEAT-GLASS, hemispherical bowl with slightly everted lip, on stem with central knop enclosing tears. Domed folded foot. H. 5⅞ in.

ENGLISH; first half of 18th century.

For the general type, cf. Thorpe, *History*, Pl. LXXIII, and pp. 321-2.

Mr. and Mrs. W. H. Gill.

212 SALVER, flat top with folded rim, on pedestal foot with folded edge. D. 14½ in.

ENGLISH; early 18th century.

See note to No. 213.

M. P. Moss, Esq.

213 SALVER, with flat circular top having a folded rim, on pedestal-stem with folded edge. D. 9⅛ in.

ENGLISH; early 18th century.

About 1730 the first Duke of Chandos ordered a set of silver salvers, each to carry twelve wine glasses, not on a high foot but the "new fashion ones of such a height from the table as will allow room to put one's fingers under to lift up." No doubt here, as elsewhere, glass was following silver.

Miss M. W. Kelly.

214 TANKARD, bell-shaped body with NDW decoration round base, a chain-circuit applied at half-height, and a zone of horizontal threading below lip. Pincered six-lobed foot, and reeded loop-handle with lower terminal turned back. H. 6⅞ in.

ENGLISH; about 1730.

For a similar but smaller tankard, cf. Thorpe, *History*, Pl. LXXVIII,3.

T. Arthur Lewis, Esq.

215 TANKARD, bell-shaped body on low spreading foot. Base decorated with NDW threads, a thread-circuit at half-height, and spiral threading below the lip. Ribbed loop handle turned back and tooled at its lower terminal. Wheel-engraved with the inscription: "Success to Sarah Finch", between crossing sprays of flowers and leaves. In the base, a silver coin of Queen Anne, dated 1709. H. 7¼ in.

ENGLISH; perhaps second quarter of 18th century, the engraving somewhat later.

Cf. identically similar tankard in Thorpe, *History*, Pl. LXXVIII,2, with coin of 1746.

Mr. and Mrs. J. V. Paterson.

216 TAPER-STICK, the holder cylindrical with saucer-top grease-pan, mould-blown with vertical flutes. Eight-sided pedestal-stem between knops enclosing tears. Panel-moulded domed foot. H. 7 in.

ENGLISH; about 1740. Pl. X,A,2

Cf. Hughes, *Table Glass*, fig. 249.

Miss K. Worsley.

217 PAIR OF CANDLESTICKS, vertically ribbed cylindrical candle-holders on a large upper flattened knop enclosing tears and a smaller lower one, leading to an eight-sided shouldered stem with similar knops below in reversed order. Domed foot with mould-blown ribbing from the same mould as the stem, with lobed edge which has been wheel-cut. H. 9½ in.

ENGLISH; about 1740. Pl. VIII,A,2-3.

For a somewhat similar candlestick, cf. Hughes, *Table Glass*, fig. 247,c.

T. Arthur Lewis, Esq.

218 TAPERSTICK, vertically ribbed taper-holder above a four-knopped stem enclosing a multiple air-spiral, separated from the ribbed domed foot by a doubly cushioned annular knop. H. 6¼ in.

ENGLISH; about 1745.

For a candlestick of very similar character, cf. Hughes, *Table Glass*, fig. 258.

T. Arthur Lewis, Esq.

219 SERVING-BOTTLE, globular body with sloping shoulder, long neck slightly everted at the rim. Slight "kick" in base. H. 7½in.

ENGLISH; early 18th century.

A very similar bottle is shown in Highmore's picture "Mr. Oldham and His Guests" at the National Gallery, datable to about 1745. See also J. G. Noppen, "English Glass Drinking Vessels—I", *Apollo* (August, 1933) fig. V,a; Hughes, *Table Glass*, fig. 209 (with string-rim).

M. P. Moss, Esq.

220 DECANTER, onion-shaped body with long tapering neck. Wheel-engraved with overall design of fruiting vine. H. 10⅛ in.

ENGLISH; about 1730-40.

Cf. F. Buckley, *O.E.G.*, Pl. XXXVIII.

G. V. A. Seccombe Hett, Esq.

221 DECANTER-BOTTLE, cruciform section, with long neck and string-rim. Ball stopper (not the original) enclosing tears. H. (with stopper) 10¼ in.

ENGLISH; about 1730-40.

Cf. J. G. Noppen, "English Glass Drinking Vessels—I", *Apollo* (August, 1933), fig. VI,b; Hughes, *Table Glass*, fig. 210.

M. P. Moss, Esq.

222 SERVING-BOTTLE, octagonal body, long neck with pouring lip and string-rim; solid loop-handle. H. 7⅛ in.

ENGLISH; about 1730-40.

Cf. J. G. Noppen, "English Glass Drinking Vessels—I", *Apollo* (August, 1933), fig. V,c.

W. H. Brown, Esq.

223 BOWL AND LADLE, lead-glass; hemispherical bowl decorated with lines of horizontal threading, and with applied threads NDW round the base. Plain ladle with hooked end. D. of bowl 10¼ in.; L. of ladle 8¼ in.

ENGLISH; early 18th century (the ladle perhaps somewhat later).

See R. J. Charleston, "*Cambridge Connoisseur*", p. 33. No. 4.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

224 JUG, oviform body with slightly spreading rim and pouring-lip, on domed terraced foot. Thick loop-handle turned back at the lower terminal. H. 8¼ in.

ENGLISH; early 18th century.

A jug somewhat similar in shape is illustrated F. Buckley, *O.E.G.*, Pl. XXXVII,2.

Ivan Napier, Esq.

225 JUG, tapering bowl on solid inverted baluster stem, with ear-shaped handle having the lower terminal turned back in a scroll. Both bowl and domed foot mould-blown with panel pattern from the same mould. H.5 in.

ENGLISH; early 18th century.

Given to the Victoria and Albert Museum by Dr. Margaret Emslie (C.23-1957).

226 JUG, pear-shaped body with NDW decoration round base, chain-circuit applied round the narrowest part, and spiral threading below the rim. Ridged loop-handle with tooled lower terminal. Frilled foot. H. 7¼ in.

ENGLISH; about 1730.

R. S. Lymbery, Esq.

227 JUG, depressed globular body with tall cylindrical neck, pouring-lip and thick loop-handle turned back at lower end. Wheel-engraved with formal sprays of leaves and flowers, and inscription: "THE GLORIOUS MEMORY OF KING WILLIAM THAT ROUTED THE IRISH AND FRENCH ARMIE AT THE BOYNE THE FIRST OF JULY 1690". H. 7 in.

ENGLISH; about 1740-50. Pl. IX,A,2.

Pair to a jug in the Hamilton Clements collection. Cf. W. A. Thorpe, *English and Irish Glass*, London (1927), Pl. 53.

L. G. G. Ramsey, Esq.

18th century Drinking Glasses with air-twist stems

228 GOBLET, wide-lipped bell bowl, the stem of baluster type composed of three graduated knops, the top one enclosing tears, above a tapering section of multiple spiral air-twist. Domed foot. H. 7¼ in.

ENGLISH; about 1725.

Cf. Bles, *Rare English Glasses*, Pl. 94, No. 135 (the companion glass). From the Scholes collection.

Dr. L. H. B. Light.

229 WINE-GLASS, waisted bell bowl on a shouldered knopped stem, the knop enclosing tears which are drawn down into a multiple spiral air-twist. Folded foot. H. 6⅞ in.

ENGLISH; about 1735-40.

Cf. Haynes, *Glass*, Pl. 79,b.

Mr. and Mrs. W. H. Gill.

230 WINE-GLASS of roemer type, green glass with incurved bowl gadrooned round the base. Stem with large knop at top and smaller knop at the bottom, the larger enclosing tears which are drawn down in a multiple spiral twist. Domed foot. H. 6¼ in.

ENGLISH; about 1740.

Cf. Thorpe, *History*, Pl. C,A,1.

W. A. Evill, Esq.

231 GOBLET, round-funnel bowl on straight stem enclosing a spiral air-cable. The rim wheel-engraved with formal border of scrollwork, diaper, etc. H. 6¼ in.
ENGLISH; about 1740.
The engraving was probably once gilt. For shape, cf. Haynes, *Glass*, Pl. 53,c.
Dr. and Mrs. P. W. A. Mansell.

232 CORDIAL-GLASS, trumpet bowl drawn down into a straight stem with a pair of "mercurial" air-twist spirals enclosing a central "mercurial" spiral column. H. 6¼ in.
ENGLISH; about 1740.
For a similar glass cf. *Glass Notes*, 15 (1955), p. 4, fig. 2.
Miss E. Atkinson.

233 WINE-GLASS, waisted bowl wheel-engraved with six-petalled rose, one bud and oak-leaf, on five-knopped air-twist stem. H. 6 in.
ENGLISH; about 1745. Pl. IX,A,1.
A Jacobite glass. Cf. Churchill, *Glass Notes*, 11 (1951), p. 5, fig. 3.
Mr. and Mrs. G. Cranch.

234 WINE-GLASS, trumpet bowl drawn out into a stem enclosing a pair of "mercurial" air-twist spirals. H. 6⅞ in.
ENGLISH; about 1745. Pl. IX,B,3.
For general type, cf. Haynes, *Glass*, Pl. 79, e.
Mr. and Mrs. S. R. Greenland.

235 CHAMPAGNE- or ALE-FLUTE, tall waisted bowl on inverted baluster stem enclosing tears drawn down into a multiple spiral twist. Domed foot. H. 8 in.
ENGLISH; about 1746.
For similar glasses but with double-knopped stems, cf. Hughes, *Table Glass*, figs. 157-8.
L. C. Boreham, Esq.

236 WINE-GLASS, waisted bucket-bowl over a straight stem enclosing pair of spiral air-columns, H. 5⅞ in.
ENGLISH; about 1745-50.
Cf. for shape Thorpe, *History*, Pl.CXII,1.
E. A. Smith, Esq.

237 WINE-GLASS, pointed round-funnel bowl on double-knopped stem enclosing a multiple spiral air-twist. The bowl wheel-engraved with a six-petalled rose and bud; on the reverse, a thistle and the word "Fiat". H. 6¼ in.
ENGLISH; about 1745-50.
A Jacobite glass. Cf. for shape Thorpe, *History*, Pl. CX. Cf. No. 240.
Mrs. Steevenson.

238 WINE-GLASS, pointed round-funnel bowl wheel-engraved with a carnation and a moth, on a stem with a knop at the top enclosing tears which are drawn down into a multiple spiral air-twist. H. 5¼ in.
ENGLISH; about 1750.
Mr. and Mrs. J. V. Paterson.

239 WINE-GLASS, round-funnel bowl on straight stem enclosing a multiple spiral air-twist. The bowl wheel-engraved with six-petalled rose and two buds, with the word "Fiat". H. 6¼ in.

ENGLISH; about 1750. Pl. IX,B,2.

A Jacobite glass from Oxburgh Hall. See C. E. Jerningham, "The Oxburgh Glasses", *The Connoisseur* (May, 1908), pp. 17-18.

L. G. G. Ramsey, Esq.

240 GOBLET, bucket bowl on straight stem enclosing multiple spiral air-twist and having a waved collar at half-height. Bowl wheel-engraved with eight-petalled rose and two buds, and inscriptions: "Turno Tempus Erit" and "Fiat"; on the reverse, a star; on the foot, a thistle and "Redeat". H. 10¼ in.

ENGLISH; mid-18th century.

A Jacobite glass. "Fiat" was the motto of the Cycle Club. From Eyton Hall, Wellington, Shropshire. Cf. for engraving, Bles, *Rare English Glasses*, Pl. 31.

Colonel W. Churchill Hale.

241 WINE-GLASS, round-funnel bowl on straight stem with knops at top and bottom, the upper one enclosing tears which have been drawn down to form a multiple spiral air-twist. H. 6¼ in.

ENGLISH; about 1750.

For shape, cf. Haynes, *Glass*, Pl. 80,b.

L. Boynton, Esq.

242 CHAMPAGNE- or ALE-FLUTE, tall waisted bowl on a stem composed of a multiple spiral air-twist, with two knops. H. 8¼ in.

ENGLISH; about 1750.

Cf. Hughes, *Table Glass*, Pl. 158,b.

C. C. Minns, Esq.

243 WINE-GLASS, waisted bowl leading into a multiple spiral air-twist stem, above a shoulder-knop enclosing air-bubbles, and a domed foot. H. 7¼ in.

ENGLISH (probably NEWCASTLE-UPON-TYNE); mid-18th century.

A somewhat similar glass is illustrated Haynes, *Glass*, Pl. 75,c.

Mrs. Richard Webb.

244 TOASTING-GLASS, trumpet bowl on straight narrow stem enclosing multiple spiral air-twist. H. 7¼ in.

ENGLISH; mid-18th century.

Cf. *Glass Notes* 7 (1947), p. 34, Sec. II,3, viii(a); Hughes, *Table Glass*, fig. 158,1.

Mr. and Mrs. G. Cranch.

245 FIRING-GLASS, waisted bowl running into multiple spiral air-twist stem above thickened foot. H. 3⅞ in.

ENGLISH; about 1750-60.

P. K. Jenkins, Esq.

246 WINE-GLASS, round-funnel bowl with "wrythen" mould-blown ribbing round the lower half, wheel-engraved with a formal border of intersecting arcs terminating in trefoils and palmettes, the panels so formed being cross-hatched. Inscribed with the diamond-point: "Vivat Rex Prussiae Fredericus III. Rosbach near Lutzen Nov: 5, 1757". Straight stem enclosing a pair of "mercurial" air-twist corkscrews. H. 6 in.

ENGLISH; about 1757-58.

Celebrating the victory of Frederick the Great at Rosbach (5 November, 1757).

Cf. *History in Glass*, London (1937), No. 104.

J. G. Littledale, Esq.

247 WINE-GLASS, pan-topped round-funnel bowl, on a stem composed of a single multiple spiral air-twist, with central swelling knop. Rim wheel-engraved with border of flowers, leaves and grapes. H. 7 in.

ENGLISH; about 1760.

Cf. Haynes, *Glass*, Pl. 80,d.

C. C. Minns, Esq.

248 WINE-GLASS, ogee bowl on straight stem enclosing pair of spiral air-columns. Bowl with rose-spray and two bees, in matt and polished wheel-engraving. H. 5¼ in.

ENGLISH; about 1760.

Cf. *Glass Notes*, 7 (1947), p. 38, No. II,v.

Mrs. H. F. Peel.

249 CORDIAL-GLASS, round-funnel bowl with mould-blown flutes round base, on straight stem enclosing a triple air-twist—a spiral cable inside a spiral of three threads, inside a single close multi-ply spiral band. The bowl wheel-engraved with a vine-border below the rim. H. 6¼ in.

ENGLISH; about 1760.

For a somewhat similar glass, but with plain bowl, cf. Haynes, *Glass*, Pl. 81,e.

B. Fawkes, Esq.

18th century Drinking Glasses with "enamel-twist" stems

250 WINE-GLASS of *roemer* type, with green bowl and foot and a straight stem enclosing an opaque-white corkscrew. Incurved bowl with a hollow knop at its base decorated with applied "raspberry" prunts, also in green. Domed foot. H. 6 in.

ENGLISH; about 1750-60.

Cf. Thorpe, *History*, Pl. C,A,4 and p. 327: Haynes, *Glass*, Pl. 83,f.

J. Rose, Esq.

251 WINE-GLASS, bucket-bowl on straight stem composed of a pair of opaque-white spiral gauzes. The bowl wheel-engraved with the representation of a ship, with the inscription: "Success to the DEFIANCE Privateer". H. 6 in.

ENGLISH; about 1756-60. Pl. X,B,3.

Cf. F. Buckley, *O.E.G.*, p. xxi and Pl. XXXIII,d. The *Defiance* was a privateer of 250 tons, 20 guns, and crew of 170.

J. Rose, Esq.

252 WINE-GLASS, round-funnel bowl on straight stem enclosing two pairs of opaque-white spiral corkscrews. Bowl wheel-engraved with six-petalled rose with one full and one closed bud, and moth. H. 6¼ in.

ENGLISH; about 1760.

A Jacobite glass.

L. C. Boreham, Esq.

253 WINE-GLASS, conical bowl with drawn straight stem, both decorated with a continuous opaque-white multiple spiral twist. H. 5⅛ in.

ENGLISH; about 1760.

J. G. Littledale, Esq.

254 WINE-GLASS, ogee bowl on straight stem enclosing an opaque-white spiral gauze. H. 6⅛ in.

ENGLISH; about 1760.

Mr. and Mrs. W. H. Gill.

255 WINE-GLASS, round-funnel bowl on straight stem composed of an opaque-white gauze inside a single multiple spiral. A knop at the top of the stem, and the base of the bowl cut on the wheel. H. 6¼ in.

ENGLISH; about 1760.

J. Rose Esq.

256 GOBLET, ogee bowl with horizontal "Lynn" rings, on straight stem enclosing a pair of opaque-white tapes inside a pair of four-ply spiral bands. H. 7⅛ in.

ENGLISH; about 1765.

For a very similar glass, cf. F. Buckley, *O.E.G.*, Pl. XXXVI,A,2. Cf also A. Hartshorne, *Old English Glasses*, London (1897), pp. 251, 278; F. Buckley, *op.cit.*, pp. 7-8.

Ivan Napier, Esq.

257 CHAMPAGNE- or ALE-FLUTE, tall tapering bowl with horizontal markings ("Lynn" type), on straight stem enclosing an opaque-white lace twist inside a pair of spiral tapes. Folded foot. H. 7⅛ in.

ENGLISH; about 1765.

For general type, cf. Hughes, *Table Glass*, fig. 157, c. (without "Lynn" markings).

Mr. and Mrs. S. R. Greenland.

258 WINE-GLASS, green glass with bucket-topped round-funnel bowl on straight stem enclosing a pair of opaque-white spiral tapes. H. 7 in.

ENGLISH; about 1760-70.

W. A. Evill, Esq.

259 WINE-GLASS, polygonal ogee bowl over straight stem enclosing a pair of opaque-white spiral tapes inside a single close multiple spiral. H. 5⅞ in.

ENGLISH; about 1760-70. Pl. X,B,1.

Cf. Haynes, *Glass*, Pl. 83,a.

Mr. and Mrs. G. Cranch.

260 RATAFIA-GLASS, tall cylindrical bowl with mould-blown flutes round the base, on a straight stem composed of an opaque-white gauze within a pair of corkscrews. Rim of bowl wheel-engraved with running scroll of leaves and flowers. H. 7 in.
ENGLISH; about 1760-70. Pl. X,B,2.
L. G. G. Ramsey, Esq.

261 RATAFIA-GLASS, narrow conical bowl with mould-blown slightly "wrythen" fluting round the base, on straight stem enclosing a pair of opaque-white spiral tapes inside a single close multi-ply spiral. The bowl wheel-engraved with a scrolling border of leaves and flowers. H. 6⅞ in.
ENGLISH; about 1760-70.
For general type, cf. Haynes, *Glass*, Pl. 58,f.
G. B. Slater, Esq.

262 (?) CHAMPAGNE-FLUTE, tall trumpet bowl with vertical mould-blown ribbing, on a straight stem enclosing an opaque-white gauze with an external (?) incised line. H. 7⅛ in.
ENGLISH; about 1760-70.
For general type, cf. Hughes, *Table Glass*, Pl. 183,C.
J. G. Littledale, Esq.

263 ALE-or CHAMPAGNE-GLASS, tall cylindrical bowl with mould-blown vertical ribbing, slightly "wrythen", on straight stem enclosing an opaque-white gauze inside a pair of spiral tapes. H. 7¼ in.
ENGLISH; about 1760-70.
Cf. Haynes, *Glass*, Pl. 88,e (which, however, has ribbed foot).
Mr. and Mrs. G. Cranch.

264 GIANT-ALE, tapering conical bowl, on straight stem enclosing an opaque-white lace-twist within a close multiple spiral band. H. 13⅞ in.
ENGLISH; about 1760-70.
H. L. Gibson, Esq.

265 WINE-GLASS, ogee bowl on straight stem enclosing an opaque-white corkscrew within a single close multiple spiral band. The bowl wheel-engraved with a portrait of (?) Mrs. Siddons. H. 6½ in.
ENGLISH; about 1770.
See Haynes, *Glass*, Pl. 83,d.
J. Rose, Esq.

18th century Drinking Glasses with colour-twist stems

266 WINE-GLASS, trumpet bowl on slightly tapering stem enclosing a pair of corkscrews in opaque-white edged with blue. H. 6¼ in.
ENGLISH; about 1765.
Cf. Churchill, *Glass Notes*, 10 (1950), p. 35, No. 14.
Mrs. Richard Webb.

267 WINE-GLASS, round-funnel bowl with mould-blown honey-comb pattern, on a straight stem composed of a pair of blue tapes inside a pair of five-ply spiral bands. H. 6¾ in.
ENGLISH; about 1765.
J. Rose, Esq.

268 WINE-GLASS, round-funnel bowl with straight stem enclosing an opaque-white multi-ply corkscrew edged with blue and green. H. 5⅞ in.
ENGLISH; about 1770.
An exactly similar glass is in the V. & A. Museum (C.618-1936).
B. Fawkes, Esq.

269 WINE-GLASS, agee bowl on triple-knopped stem enclosing canary-yellow lace-twist inside a pair of opaque-white spiral multi-ply bands. H. 6 in.
ENGLISH; about 1770.
J. G. Littledale, Esq.

270 GOBLET, round-funnel bowl with straight stem enclosing an opaque-white lace-twist inside a pair of blue threads. H. 7⅛ in.
ENGLISH; about 1770.
R. S. Lymbery, Esq.

271 WINE-GLASS, bell-bowl wheel-engraved with lily, on straight stem enclosing a spiral blue tape and multi-ply spiral air-twist. H. 6⅞ in.
ENGLISH; about 1770.
Cf. *Glass Notes*, 10 (1950), p. 34 para. III,A,2.
Mr. and Mrs. S. R. Greenland.

18th century Drinking Glasses with mixed-twist and incised-twist stems

272 WINE-GLASS, saucer-topped bowl on a mixed-twist stem composed of a central opaque-white corkscrew within a multiple spiral air-twist. The bowl wheel-engraved with a border of fruiting vine and the word "CASTLE". H. 6⅛ in.
ENGLISH; about 1760.
See Arthur Churchill, Ltd., *Glass Notes*, 10 (1950), p. 5, fig. 4.
J. Rose, Esq.

273 TOASTING-GLASS, tall trumpet bowl with vertical mould-blown ribbing, on a straight stem enclosing an opaque-white gauze with an external (?) incised line. H. 7⅛ in.
ENGLISH; about 1770.
For general type, cf. Hughes, *Table Glass*, Pl. 183, C.
J. G. Littledale, Esq.

274 WINE-GLASS, bell-bowl on straight stem enclosing a spiral opaque-white thread and a multi-ply spiral air-twist. H. 6⅛ in.
ENGLISH; about 1770. Pl. IX,B,1.
Cf. *Glass Notes*, 10 (1950), p. 32, para. I,A,1,i.
Mr. and Mrs. S. R. Greenland.

275 WINE-GLASS, ogee bowl with mould-blown fluted base, over a straight stem composed of an opaque-white corkscrew inside an opaque-white tape alternating with an air-twist gauze. H. 5⅞ in.
ENGLISH; about 1770.
Mr. and Mrs. W. Christie Rae.

276 WINE-GLASS, trumpet bowl with mould-blown "dimples', on a straight stem with incised twist. H. 7¼ in.

ENGLISH; about 1760.

A somewhat similar glass is illustrated Hughes, *Table Glass*, Pl. 77,d.

Mrs. Richard Webb.

18th century Drinking Glasses with cut stems

277 WINE-GLASS, bell-bowl wheel-cut with a circuit of double arches with lunar slices and facets, on a stem cut in flutes and facets, with central cut cusp. Domed foot cut with ellipses. Bowl wheel-engraved with border of flowers, leaves and scrollwork, with two polished scallop motifs. H. 7 in.

ENGLISH; about 1740-50. Pl. XI,A,1.

For a closely similar glass, cf. Thorpe, *History*, Pl. CVI.

Mrs. Steevenson.

278 WINE-GLASS, ogee bowl on straight stem wheel-cut into diamonds. Base of bowl cut with facets and arched sprigging to produce the semblance of a six-petalled rose when viewed through the bottom. Bowl wheel-engraved with a crest of a young man's head entwined with a snake; sun-flowers and foliage on either side, a butterfly and two bees on the reverse. Underside of foot engraved with an apple, a pear and two rose-leaves. H. 6¼ in.

ENGLISH; middle of 18th century.

A disguised Jacobite glass. Three other examples, and a decanter, are known. Alleged to have been made for William Peisley Sadler Vaughan (d.1746) of King's County, Ireland. The baby's head of the Vaughan family crest changed to that of Prince Charles Edward c.1745. From the Bland-Stott Collection.

Mrs. Steevenson.

279 WINE-GLASS, round-funnel bowl on slender inverted baluster stem, both wheel-cut into facets and flutes which extend in panels over the foot; the bowl also with arches. H. 6¼ in.

ENGLISH; about 1755.

Cf. a somewhat similar glass Thorpe, *History*, Pl. CVI,2.

Mr. and Mrs. G. Cranch.

280 WINE-GLASS, ogee bowl wheel-engraved with *chinoiserie* scene of a man with a parasol between pavilions, on a facetted stem. H. 5⅞ in.

ENGLISH; about 1760.

Cf. F. Buckley, *O.E.G.*, Pl. XXVI,A,2.

Miss M. W. Kelly.

281 WINE-GLASS, ogee bowl wheel-engraved with hunting-scene, on a facetted stem. H. 5 in.

ENGLISH; about 1765.

Cf. F. Buckley, *O.E.G.*, Pl. XXVI,B.

Miss M. W. Kelly.

282 WINE-GLASS, lipped ogee bowl wheel-cut with "printies" and ovals on facet-cut stem with central cusp. Lobed facet-cut foot. H. 6 in.

ENGLISH; about 1770.

Cf. Thorpe, *History*, Pl. CXVIII,3.

Miss K. Worsley.

18th century Drinking and other Glasses with enamel-decoration by the Beilby Family, etc.

283 GOBLET, lead-glass, bucket-bowl and double-series enamel-twist stem. Painted in enamel colours and gilt with the Royal Arms of England, and, on the reverse, The Prince of Wales's feathers and motto "Ich Dien". Signed "W. Beilby Junr Ncastle inv^{t} & pinx^{t}". H. 8¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1762.

This is the only known glass showing William Beilby's initial. He normally signed only with the surname.

Bequeathed to the Fitzwilliam Museum, Cambridge, by the late D. H. Beves.

284 GOBLET, bucket-bowl on straight stem enclosing opaque-white twists. Painted in enamel colours with the Royal Arms of England, flanked by a rose and thistle, *rococo* scrollwork and mantling in puce with festoons and leafage in white; the reverse with the Prince of Wales's plumes and motto. Painted by a member of the Beilby family. H. 8¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1762.

Cf. Thorpe, *History*, Pl. CXXIV.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

285 WINE-GLASS, ogee bowl, multi-knopped stem, the centre knop enclosing tears. Bowl enamelled in colours with a coat-of-arms on one side and a crest on the other (probably fictitious), amidst *rococo* scrollwork in white and pink. Rim gilt. Painted by a member of the Beilby family. H. 7⅛ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765.

See Thorpe, *History*, Pl. CXXXII, B,3. A somewhat similar glass, with fictitious arms, is in the V. & A. Museum—cf. V. & A., *Glass*, p. 112, Pl. 56,B.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

286 SWEETMEAT, double-ogee bowl on pedestal stem with stars at the shoulder, on domed folded foot. The bowl painted in white enamel with a band of *rococo* scrolling foliage divided by star-shaped flower-heads, with gilt rim. Painted by a member of the Beilby family. H. 6¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

287 TUMBLER, straight-sided with solid base. Painted in white enamel with a peacock perched on a balustrade; on the reverse, a butterfly. Rim originally gilt. Probably painted by a member of the Beilby family. H. 4¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765.

Cf. Hughes, *Table Glass*, Pl. 131,1.

W. A. Evill, Esq.

288 GOBLET, bucket bowl on straight stem enclosing an opaque-white lace twist inside a pair of multi-ply spirals. Painted in white enamel with a landscape containing ruins and a pyramid; on the reverse, a small tree. Rim gilt. H. 7⅛ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765.

Painted by a member of the Beilby family. Cf. Thorpe, *History*, Pl. CXXX, 1; F. Buckley, *O.E.G.*, Pl. XXXV, B,4, etc.

R. S. Lymbery, Esq.

289 GOBLET, bucket bowl on straight stem enclosing an opaque-white gauze inside a series of three-ply spiral bands. Painted in white enamel with a growing vine from which branch vine-leaves and bunches of grapes. On the reverse, a butterfly. Rim gilt. H. 7¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765. Pl. XI,A,3.

Painted by a member of the Beilby family. A similarly decorated glass is in the V. & A. Museum (c.633-1936).

R. S. Lymbery, Esq.

290 PAIR OF FIRING-GLASSES, waisted bucket shape with solid base. Painted in enamel colours with a coat-of-arms and Masonic emblems. Gilt rims. Painted by a member of the Beilby family. H. 3¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765.

Cf. Thorpe, *History*, Pl. CXXIII.

W. A. Evill, Esq.

291 FOUR WINE-GLASSES, ogee bowl on opaque-white twist stem. Enamelled in white with scenes representing *Hunting, Shooting, Boating and Skating*. H. 5¼ and 5⅜ in. Painted by a member of the Beilby family.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765-70.

See F. Buckley, *O.E.G.*, Pl. XXXV,A, 1; Thorpe, *History*, Pl. CXXXII,B,i & 5.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

292 GOBLET, bucket bowl on straight stem enclosing an opaque-white lace twist inside a single close thirteen-ply spiral. The bowl enamelled in colours and gilt with the arms of Couper (or Cowper) impaling Gray, within a *rococo* border, the reverse having the crest of Couper and two butterflies. Rim gilt. Painted by a member of the Beilby family. H. 8½ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765-70.

Perhaps made for the Rev. John Couper (Cooper, b.1709, d.1789) or for his brother William (b.1711, d.1793). See *Connoisseur* (June, 1926), Colour Plate. From the Horridge Collection.

Dr. P. H. Plesch.

293 WINE-GLASS, round-funnel bowl on a straight stem enclosing a pair of spiral gauzes. The bowl painted in white enamel with vine-scrolls and the lip gilt. By a member of the Beilby family. H. 6¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765-70.

Cf. for shape F. Buckley, *O.E.G.*, Pl. XXXV,B,1; for decoration Hughes, *Table Glass*, Fig. 131,4.

Miss M. W. Kelly.

294 FIRING-GLASS, deceptive round-funnel bowl on short stem enclosing multiple spiral air-twist. Terraced foot. Painted in white enamel with the word "Temperance" between *rococo* scrolls, and a spray of flowers, probably by a member of the Beilby family. Rim gilt. H. 4 in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765-70.

Probably made as a toasting-glass for the Temperance Lodge, Newcastle. Other Beilby toasting-glasses are known, but not of this shape (cf. Thorpe, *History*, Pl. CXXIII, and No. 290 here). Cf. No. 295.

R. S. Lymbery, Esq.

295 FIRING-GLASS, deceptive round-funnel bowl on short stem enclosing multiple spiral air-twist. Terraced foot. Painted in white enamel with the word "Temperance" between *rococo* scrolls, a sheaf of corn and a butterfly, probably by a member of the Beilby family. Rim gilt. H. 4¼ in.

ENGLISH (NEWCASTLE-UPON-TYNE); about 1765-70.

Probably made as a toasting-glass for the Temperance Lodge, Newcastle. Other Beilby toasting-glasses are known, but not of this shape (cf. Thorpe, *History*, Pl. CXXIII, and No. 290 here). Cf. No. 294.

P. K. Jenkins, Esq.

296 FLASK, flattened ovoid body with short neck and flat base. Painted in white enamel with, on one side, a sportsman shooting over his dog at a bird; on the other, the inscription: "Thos. Brown Nenthead. 1769". Painted by a member of the Beilby family. L. 9 in.

ENGLISH (NEWCASTLE-UPON-TYNE); 1769.

Nenthead is a lead-mining village on Alston Moor, about 50 miles from Newcastle. For decoration, cf. W. A. Thorpe, "The Beilby Glasses", *Connoisseur* (May, 1928), Pl. IX, fig. 2.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

297 GIANT GOBLET, round-funnel bowl on straight stem enclosing an opaque-white gauze inside a pair of spiral tapes. The bowl painted with a rose-spray, an (?) apple-spray and a moth, in green and purple enamels. Inscribed with the diamond-point: "O 1769 Xmass 1770". H. 10¼ in.

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ENGLISH (probably NEWCASTLE-UPON-TYNE); dated 1769-70.

No other example of this type of enamelling appears to be known. It is certainly by a different hand from that seen on the Beilby glasses.

R. S. Lymbery, Esq.

298 WINE-GLASS, round-funnel bowl on straight stem enclosing an opaque-white lace twist within a pair of multi-ply spiral bands. Enamelled in colours with a portrait of Prince Charles Edward. H. 5⅞ in.

ENGLISH, the enamelling perhaps executed in SCOTLAND; 1787 or somewhat earlier.

This glass has come down in unbroken family descent from James Steuart, Esq., of Edinburgh, in whose house Prince Charles Edward's health was drunk on his last birthday, 31st December, 1787, at which gathering Robert Burns was present. A set of these glasses are said to have been made for Mr. Erskine, later Earl of Kellie, for this purpose. It seems likely on grounds of style, however, that the glasses were made earlier, perhaps about 1775. Cf. *Glass Notes*, 16 (1956), pp. 21-6. The glass is accompanied by a tinted engraving of the portrait from which it was copied.

Miss Sylvia Steuart.

299 GOBLET, round-funnel bowl on straight stem enclosing an opaque-white lace twist inside a pair of multi-ply spirals. The bowl painted with a running spray of the fruiting vine in gilding, the details etched with a point. H. 7½ in.

ENGLISH; about 1770.

Cf. F. Buckley, *O.E.G.*, Pl. XXXVI,B,1.

R. S. Lymbery, Esq.

18th century Drinking glasses with diamond-point decoration, mainly by Dutch artists

300 BETROTHAL GOBLET, drawn-stem glass with elongated tear at the top of the stem. Engraved with the diamond-point with a vine-trail coiled round the stem and spreading its leaves and grapes round the bowl; on one side, a shield displaying the legend "Charming Miss Betty Phillips" over the signature "A. Jameson"; on the other side, arms of Jameson surmounted by a three-masted ship, with motto "VIVAS UT VIVAS". Under the base is inscribed "Richard Montgomery". H. 9⅛ in.

ENGLISH; about 1720-30, the engraving perhaps somewhat later.

See Thorpe, *History*, Pl. XCII,1. Cf. No. 182.

J. Rose, Esq.

301 WINE-GLASS, bell bowl with solid base enclosing tear, on straight stem. Engraved with the diamond-point with calligraphic scrolls forming borders and panels enclosing the following inscriptions: (1) on either side of the Royal Crown above a mirror monogram JR 8 (for "Jacobus Rex VIII") the verse:—

Send Him Victorious	Happy and Glorious
Soon to Reign	Over Us
God Save	The King

Amen

(2) "Prosperity to the Bank of Scotland": (3) on the foot; "A Bumper The Memory of Mr. DAVID DRUMMOND 1743". H. 6¼ in.

ENGLISH or SCOTTISH; 1743.

One of the few "Amen" glasses to have come down in unbroken family descent. Its relative simplicity, with only one verse of the anthem, its unusual form and its positive date, suggest that it is one of the first glasses of this type. It is roughly parallelled by a glass in the Sir Harrison Hughes Collection, of the same shape and decorated

only with the crown and monogram and the verse "Coelum non animum mutant qui trans mare currunt". Mr. Drummond was manager of the Bank of Scotland, and is said to have arranged the finances for the 1715 rising. Cf. A. Hartshorne, *Old English Glasses*, London (1897), pp. 347 ff.; Horridge & Haynes, The 'Amen' Glasses". Cf. Nos. 302-3.

Miss Sylvia Steuart.

302 WINE-GLASS, trumpet bowl drawn down to plain stem enclosing a large tear. Engraved with the diamond-point with calligraphic scrolls forming borders and panels enclosing two verses of the "Jacobite Anthem", one on either side of the Royal Crown above a mirror-monogram JR 8 (for "Jacobus Rex VIII") and the word "Amen". H. 7 in.

ENGLISH or SCOTTISH; about 1750.

The Burn-Murdoch "Amen" glass, from the Horridge Collection. Cf. Horridge and Haynes "The 'Amen' glasses". Cf. Nos. 301, 303.

Dr. P. H. Plesch.

303 WINE-GLASS, trumpet bowl drawn down into a straight stem enclosing a multiple spiral air-twist. The foot mended with metal bands. The bowl engraved with the diamond-point with calligraphic scrolls forming borders and panels enclosing the following inscriptions: (1) on either side of the Royal Crown above a mirror-monogram JR 8 (for "Jacobus Rex VIII") and the word "Amen", two verses of the "Jacobite Anthem"; (2) "Prince Henry Duke of Albany and York"; (3) on the foot, "God Bless all Loyal Subjects" and the third verse of the Anthem ("God Bless the Church . . . "). H. 6¼ in.

ENGLISH or SCOTTISH; about 1750.

The Keith-Douglas "Amen" glass, from the Horridge Collection. Cf. Horridge and Haynes, "The 'Amen' Glasses". Cf. Nos. 301-2

Dr. P. H. Plesch.

304 GOBLET, round-funnel bowl on tall stem with three knops, one each at top and bottom and one in the centre. Foot a replacement. Bowl stipple-engraved with the diamond-point to represent a prancing horse in a landscape. H. 9¾ in.

The glass probably ENGLISH (NEWCASTLE-UPON-TYNE), the engraving DUTCH, by Frans Greenwood of Dordrecht; about 1730-40.

The horse represents the white horse of Hanover, a symbol of Freedom. An exactly similar glass dated 1741, in the A. Vecht Collection, Amsterdam, has in addition the inscription: "Vrijheid" ("Freedom"). This form of glass (possibly a Dutch version in lead metal of a Newcastle shape) was favoured by Greenwood—cf. W. Buckley, *Notes on Frans Greenwood and the Glasses he engraved*, London (1930), Pls. 13, 18,23,27. Another glass with the horse motif, dated 1722, is in the Rijksmuseum, Amsterdam—see E. Schrijver, *Glas en Kristal*, Bussum (1961), pl. 14,b.

W. A. Evill, Esq.

305 GOBLET, round-funnel bowl and straight facetted stem. Stipple-engraved with the diamond-point in the style of D. Wolff. Arms of Wittert quartering Persyn, for Adriaan Wittert, whose name appears below the arms, Lord of Bloemendal, 1742-1805, ordained priest 1765, an event no doubt celebrated by the glass. H. 8¼ in.

The glass ENGLISH, the engraving DUTCH; about 1770.

Cf. Haynes, *Glass*, Pl. 40,d.

Barry Richards, Esq.

306 WINE-GLASS, round-funnel bowl on straight stem enclosing an opaque-white gauze inside a pair of single spiral tapes. The bowl stipple-engraved with the diamond-point by D. Wolff, with two boys shaking hands, inscribed "VRIENDSCHAP" ("Friendship"). H. 6⅛ in.

The glass ENGLISH, the engraving DUTCH (THE HAGUE); about 1770.

Cf. W. Buckley, *D. Wolff*, London (1935), Pls. 13-14.

J. Rose, Esq.

307 WINE-GLASS, round-funnel bowl, on a stem composed of two knops enclosing tears above a tall inverted baluster enclosing a large tear. The bowl stipple-engraved with the diamond-point to represent a number of spectators watching a balloon-ascent. H. 7⅛ in.

The glass ENGLISH (NEWCASTLE-UPON-TYNE), the engraving DUTCH; about 1783-4.

This glass probably commemorated the balloon ascent of Charles and Robert in December, 1783. See *Glass Notes*, 6 (1946), p. 5, fig. 1.

W. A. Evill, Esq.

308 WINE-GLASS, ovoid bowl and plain stem, stipple-engraved with the diamond-point by David Wolff. A Dutchman, portrayed as a Batavian, and a Frenchman with his tricorn on his bayonet, seated and shaking hands. H. 5⅞ in.

The glass ENGLISH, the engraving DUTCH (THE HAGUE); about 1795.

The same theme, but with the Frenchman standing with a cap of Liberty, is in the Art Institute, Chicago. It is signed by Wolff and dated 1795 "the first year of Batavian Freedom". Cf. W. Buckley, *D. Wolff* . . . , Pl. 7. An exactly similar glass (perhaps this one) was on loan in the Pirie Collection at the V. & A. Museum and subsequently sold at Sotheby's, 13th May, 1936, Lot 63.

W. A. Evill, Esq.

309 WINE-GLASS, ogee bowl on facetted stem, the bowl stippled in diamond-point probably by David Wolff, with two figures joined by chains and hands clasped over a pedestal having the Roman figures XXV at the base, and an eye above. H. 5⅞ in.

The glass ENGLISH, the engraving DUTCH (THE HAGUE); late 18th century.

Probably made to commemorate a wedding or marriage-anniversary. A glass with a similar theme was in the Pirie Loan at the V. & A. Museum, sold Sotheby's, 13th May, 1936, Lot 56.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

310 PAIR OF WINE-GLASSES, ovoid bowls on slightly tapering facet-cut stems. Stippled with the diamond-point by David Wolff, with portraits of William V, Prince of Orange, and his wife Frederica Sophia Wilhelmina, within oval medallions flanked by floral garlands, and inscribed. H. 6¼ in. and 6⅞ in.

The glasses ENGLISH, the engraving DUTCH (THE HAGUE); late 18th century.

Wilhelm V, Prince of Orange, Stadtholder (b.1748, d.1806). Comparable portraits of him signed by Wolff and dated 1784, 1787 and 1796 respectively are known—cf. W. Buckley, *David Wolff*, Pls. 1-3,9.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

Glasses other than Drinking Glasses (second half of 18th century)

311 (?) PATCH-STAND, flat top with raised brim, on eight-sided pedestal stem between collars. Domed folded foot. H. 2¾ in.

ENGLISH; mid-18th century.

For larger versions, cf. No. 315.

Dr. Margaret Emslie.

312 DISH-STAND, circular form open at both ends. The top is narrower than the base, the sides being slightly concave, and both rims are folded. D. (of top) 5⅛ in.

Perhaps IRISH; late 18th century.

The shape is known in Irish silver. Examples in the V. & A. Museum date between 1760-80. See also Westropp, *Irish Glass*, p. 185.

Dr. Margaret Emslie.

313 MORTAR AND PESTLE, green glass. Hemispherical mortar with slightly everted rim and pouring-lip, on a low foot. Pestle tapering from a large knob at one end to a small one at the other. D. of mortar 4½ in. L. of pestle 6¼ in.

ENGLISH; late 18th century.

Dr. C. H. Spiers.

314 SALT-CELLAR, boat-shaped container on lozenge-shaped pedestal foot. Bowl wheel-cut with longitudinal grooves below a scalloped edge, a star at either end: stem cut in vertical flutes. H. 3⅛ in.

ENGLISH or IRISH; late 18th century.

H. L. Gibson, Esq.

315 "PYRAMID" FOR A DESSERT, composed of two salvers, a sweetmeat and five jelly-glasses (not originally belonging together). Sweetmeat and salvers all with ribbed shouldered stems and domed folded feet. Jellies with hexagonal bowls and domed feet. D. of salvers 12¼ and 8⅛ in. H. of sweetmeat 5⅞ in. H. of jellies 4 in.

ENGLISH; mid-18th century.

Such forms are notoriously difficult to date precisely, being far more conservative than was the case with wine-glasses. Cf. for shape of salver, Hughes, *Table Glass*, Fig. 241; for jelly, F. Buckley, *O.E.G.*, Pl. LV,B,4.

Miss M. W. Kelly.

316 JELLY-GLASS, waisted bell bowl with horizontal "Lynn" rings, on domed foot. H. 4⅛ in.

ENGLISH; mid-18th century.

Cf. A. Hartshorne, *Old English Glasses*, London (1897), pp. 251, 278; F. Buckley, *O.E.G.*, pp. 7-8.

Ivan Napier, Esq.

317 (?) SWEETMEAT or "CAPTAIN" GLASS, short bucket-bowl over straight stem enclosing a pair of opaque-white spiral tapes within a pair of corkscrews. H. 7¼ in.

ENGLISH; about 1760.

L. G. G. Ramsey, Esq.

318 SWEETMEAT-GLASS, shallow double-ogee bowl with frilled pincered rim, separated by three mereses of decreasing size from a straight stem enclosing a pair of opaque-white corkscrews. Domed folded foot. H. 5¼ in.

ENGLISH; about 1770.

A closely similar glass is in the V. & A. Museum (C.381-1925). Cf. F. Buckley, *O.E.G.*, Pl. XLVII,B,2.

B. Fawkes, Esq.

319 SWEETMEAT-BOWL, double-ogee bowl with mould-blown arcading round base, the rim decorated with notched fringe. Short enamel-twist stem on thick foot with deep radiating pincered grooves. H. 3¼ in.

ENGLISH; about 1770. Pl. X,A,1.

Cf. Haynes, *Glass*, Pl. 60,a.

Mr. and Mrs. G. Cranch.

320 DESSERT-BASKET AND STAND, of trailed and pincered threads. Bucket-shaped basket with base blown into a ribbed mould, open-work sides and horizontal loop-handles with a "raspberry" prunt at each sticking-point. Centre of stand blown into a ribbed mould, the rim of openwork. D. of basket 5¼ in.; of stand 9½ in.

Probably ENGLISH, or perhaps NETHERLANDISH; second half of 18th century.

These baskets occur frequently in England, but resemble in workmanship those made in the Austrian Netherlands—cf. R. Chambon, *L'Histoire de la Verrerie en Belgique*, Pls. XXXVI-XXXVII. For the use of lead in Continental glass, see R. J. Charleston, "English Glass-making and its Spread . . .", *Annales Du 1er Congrès des Journées Internationales du Verre*, Liege, (1958), pp. 155 ff. Cf. also Thorpe, *History*, Pl. XCIX,B.

Mr. and Mrs. W. Christie Rae.

321 TUMBLER, bell-shaped with NDW decoration round base, terraced foot and spiral threading round neck. In the base, a silver penny of George II, dated 1757. H. 3¼ in.

ENGLISH; about 1757.

This style of decoration is relatively common in tankards, but this shape is rare—cf. however, Thorpe, *History*, Pl. CIX,A,1.

Major E. Chatterton.

322 TUMBLER, almost cylindrical form with thick base. Engraved with the diamond-point, with the number 45 within a shield surmounted by a coronet: below, the motto "VERITAS TRIUMPHAT" and the owner's name "John Wilkes, Esq." and date 1769. On the base is inscribed: "The gift of W.J. to J.W. on the 14th Feb. being the 45th Day of the year 1769"; also a drawing of a "boot" hanging from a gibbet, and below the boot "1765—John Bute". H. 3¼ in.

ENGLISH; dated 1769.

For glasses commemorating John Wilkes, cf. Grant R. Francis, *Old English Drinking Glasses . . .*, London (1926), pp. 147-9, Pl. L.

Ivan Napier, Esq.

323 **STIRRUP-CUP** in form of a jack-boot. H. 3¼ in.
ENGLISH; about 1765.
Glasses of this kind are said to have been made in derision of the third Earl of Bute, Minister of George III, who made himself hated in the Wilkes controversy (see No. 322)—cf. Thorpe, *History*, p. 334. Glasses of this form, however, had been made on the Continent since at latest the second half of the 16th century—cf. Chambon, *L'Histoire de la Verrerie en Belgique*, Pl. XVII.
Ivan Napier, Esq.

324 TANKARD, cylindrical shape with splayed foot and broad loop-handle turned back at the lower terminal. The body with horizontal "Lynn" rings. H. 6¼ in.
ENGLISH; 18th century.
Cf. A. Hartshorne, *Old English Glasses*, London (1897), pp. 251, 278; F. Buckley *O.E.G.*, pp. 7-8.
Ivan Napier, Esq.

325 TAPERSTICK, flanged cylindrical taper-holder separated by a triple collar from a stem composed of a straight section enclosing an opaque-white multi-ply corkscrew, between two flattened knops enclosing tears. Domed terraced foot. H. 7¼ in.
ENGLISH; about 1750-60.
For a very similar candlestick, cf. F. Buckley, *O.E.G.*, Pl. LII,A,3.
T. Arthur Lewis., Esq.

326 PAIR OF CANDLESTICKS, wheel-cut. Facet-cut cylindrical candle-holders, originally with scalloped and diamond-cut grease-pans (one surviving), on facetted stem with cut cusp, domed foot cut into diamonds and flutes, with scalloped edge. H. 9¼ in.
ENGLISH; about 1760.
For type, cf. Thorpe, *History*. Pl. CXLIV, 1,3,4.
Mr. and Mrs. S. R. Greenland.

327 DECANTER AND STOPPER, "tall shoulder" form, wheel-cut with all-over pattern of hollow facets. At base of neck, the word "CALCAVELLA" wheel-engraved across the facets. Disc stopper edged with concave wheel-cuts. H. (with stopper) 11¼ in.
ENGLISH; about 1760-70.
Calcavella was a wine made at Quinta, near Lisbon—see H C. Dent, *Wine, Spirit and Sauce Labels . . .*, Norwich (1933), pp. 4-5.
G. V. A. Seccombe Hett, Esq.

328 PAIR OF DECANTERS AND STOPPERS, green glass, "short shoulder" form, cut on the wheel with all-over pattern of hollow facets. Stoppers with scalloped edge and convex diamond cutting. H. (with stopper) 11¼ in.
ENGLISH; about 1760-70.
For shape, cf. V. & A., *Glass*, Pl. 55,A (with spire stopper); for stopper, cf. Thorpe, *History*, p. 260, fig. D.
G. V. A. Seccombe Hett, Esq.

329 DECANTER AND STOPPER, "short shoulder" form, circular stopper wheel-cut in facets round the edge. Decanter gilt with *rococo* scrolls and fruiting vine, enclosing the word "LISBON". Stopper gilt on one side with a rose-spray, on the other with a bunch of grapes and leaves. H. (with stopper) 11¼ in.
ENGLISH; about 1760-70.
For a somewhat similar decanter (but of coloured glass and with spire stopper), cf. Hughes, *Table Glass*, fig. 215.
G. V. A. Seccombe Hett, Esq.

330 BEAKER, blue glass, slightly tapering form. Decorated with gilt exotic birds, sprays of flowers and leaves, etc. H. 4¼ in.

ENGLISH; about 1765.

Probably decorated in a London workshop, in the style current in, e.g., the Chelsea porcelain factory, c.1765. Cf. for decoration, Corning Museum, *Journal of Glass Studies*, I (1959), p. 113, No. 37.

H. Schubart, Esq.

331 DECANTER AND STOPPER, green glass. Long-shouldered decanter with disc stopper, wheel-cut with ovals round the edge. H. with stopper 10¾ in.

ENGLISH; about 1770.

For shape cf. Thorpe, *History*, Pl. CXXVII,A,1.

A. J. B. Kiddell, Esq.

332 DECANTER AND STOPPER, "taper" form, green glass with gilt decoration. On the decanter a shield-shaped label hanging from a "chain", and inscribed "NECTAR": on the lozenge stopper, a gilt sprig within a chain border. H. (with stopper) 9¼ in.

ENGLISH; about 1780.

For somewhat similar decanters in blue glass, cf. W. A. Thorpe, "The Evolution of the Decanter pursued", *The Connoisseur* (May, 1929), p. 279, No. VII.

G. V. A. Seccombe Hett, Esq.

333 BOWL, green glass with opaque-white thread round lip. Hemispherical bowl on low foot, wheel-engraved with three scenes: a stag-hunt, a drinking-party with inscriptions "FARE QUAE SENTIAS" and "APPETITUS RATIONI PAREAT", and a view of a mansion in the Tudor style. These scenes enclosed in panels bordered with scroll-work including flowers, foxes' heads above a harp-motif, etc. D. 8¼ in.

ENGLISH; about 1760.

A colourless glass bowl in the V. & A. Museum (C.229-1926) with a similar hunting-scene, is dated 1766. The mottoes are those of respectively the Walpole and Fitz-william families, and the house may be intended for Milton, Northants., the seat of the Fitzwilliam family and centre of the Fitzwilliam hunt. See *Sotheby's* Catalogue, 4 Feb., 1958, Lot 58.

W. A. Evill, Esq.

334 BOWL, green glass, double-ogee profile, with low pedestal foot and slightly everted rim. Wheel-cut with zone of relief-diamonds at widest point, with flat facets above and below. Scalloped foot. Silver mount round rim. D. 4¼ in.

ENGLISH; about 1770.

G. V. A. Seccombe Hett, Esq.

335 BOWL, blue glass, hemispherical shape, wheel-cut with superimposed zones of relief-diamonds, and star-cut on base. Silver mount. D. 4¼ in.

ENGLISH; about 1770-75.

Cf. Thorpe, *History*, Pl. CXXXIX (with London hall-marks for 1771-2).

G. V. A. Seccombe Hett, Esq.

336 FRUIT-BOWL, boat-shape, on knopped stem and foot moulded with radiating pillared flutes. Wheel-cut with vandyke border, "split" and double-cut diamonds. H. 11¼ in.

Probably IRISH; about 1790.

For general type, cf. Westropp, *Irish Glass*, Pl. XX,A,2.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

Opaque-white Glass with enamelled decoration, and cut coloured glass with enamelled and gilt decoration

337 JAR, opaque-white glass with decoration in coloured enamels. Depressed globular form with low footrim and lip. On the front, blue and pink (?) peonies growing out of rocks, with birds perching in the branches; on the reverse, a bird with its tail in the air. H. 2¾ in.

ENGLISH (perhaps a STAFFORDSHIRE workshop); about 1755-60.

The painting is closely similar to that found on contemporary Staffordshire salt-glazed stoneware. Cf. R. J. Charleston, "English 18th century Opaque White Glass", *Antiques* (Dec., 1954), pp. 488 ff.

W. A. Evill, Esq.

338 PAIR OF CANDLESTICKS, opaque-white glass, incised twist stems, domed feet. Painted in enamel colours with butterflies and flowers, the Staffordshire enamel sconces being similarly painted. H. 9¼ in.

ENGLISH (perhaps a STAFFORDSHIRE workshop); about 1755-60.

Painted by the same hand as No. 339. Cf. V. & A., Schreiber Collection, *Catalogue*, III, London (1924), Pl. 47,B.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

339 PAIR OF TEA-CADDIES, opaque-white glass, rectangular section with truncated corners, the gilt metal covers with Staffordshire enamel tops. Painted in enamel colours with birds on sprays, flowers, etc., and inscribed "Green" and "Bohea" respectively. H. in.

ENGLISH (perhaps a STAFFORDSHIRE workshop); about 1755-60.

Painted by the same hand as No. 338. Cf. W. A .Thorpe, *English & Irish Glass*, London (1927), coloured frontispiece.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

340 THREE VASES, opaque-white glass, oviform shape enamelled in colours with chinoiserie figure-subjects by various hands. H. of tallest ? in.

ENGLISH (perhaps STAFFORDSHIRE workshops); about 1755-60.

Cf. R. J. Charleston, "English 18th century opaque-white glass", *Antiques* (Dec., 1954), pp. 488 ff.; W. A. Thorpe, *English & Irish Glass, London* (1927), Pl. V (in colour), etc.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

341 A COLLECTION OF SMELLING-BOTTLES, BOXES AND A SPY-GLASS, coloured and opaque-white glass, with gold mounts. These pieces are normally wheel-cut and then enamelled in colours and gilt, or decorated with gilding alone.

ENGLISH (STAFFORDSHIRE or LONDON ateliers); third quarter of 18th century. This collection comprises almost every known type of these exquisite small objects. The unique spy-glass gives an oblique look at the occupants of the next box, rather than a view of the stage. Cf. Thorpe, *History*, Pl. CXXXIV; V. & A., Schreiber Collection, *Catalogue*, III, London (1924), Pl. 48, etc.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

Objects in common green glass (16th-18th centuries)

342 CRUET, green glass with mould-blown ribbing on neck. Long-necked cruet with low globular body and projecting tubular spout. Out-folded lip, two horizontal threads decorating the neck. H. 4¼ in.

Perhaps ENGLISH; 16th or early 17th century.

Fragments of ribbed glass resembling that of the neck of this piece have been found on Wealden sites.

Malcolm Graham, Esq.

343 BOTTLE, decayed green glass, with almost spherical body drawn up into a long neck, with string-rim below the lip. Impressed seal of lion rampant holding a spear. H. 9¼ in.

ENGLISH; mid-17th century.

Found in Fetter Lane, and perhaps a bottle of the "Golden Lion" Inn in that street. Cf. for shape the "King's Head" bottle dated 1657 in the Northampton Museum, illustrated S. Ruggles-Brise, *Sealed Bottles*, London (1949), Pl. I, left.

G. B. Slater, Esq.

344 PINT BOTTLE, green glass with seal impressed "AB" from separate stamps. Spherical body with short neck, and string-rim. H. 6¼ in.

ENGLISH; mid-17th century.

Cf. the half-bottle stamped with seal of the "Rose" tavern (c.1660-65) published I. Noël Hume, "Wine-Bottle Treasures, IV—At the Sign of the Rose", *The Wine and Spirit Trade Record* (?1958), fig. VII.

W. H. Brown, Esq.

345 BOTTLE, dark green glass. Seal of Culpepper and Ann Tomlinson of "The Three Tuns", Oxford. H. 5¼ in.

ENGLISH; dated 1709.

See E. T. Leeds, "17th and 18th century wine-bottles", *Oxoniensia*, VI (1941), p. 49, No. 32 and Pl. X.

Dr. D. B. Harden.

Irish Glass with wheel-engraved and moulded decoration

346 PAIR OF DECANTERS, "barrel" shape, with three triple rings round the neck, spreading lip, and "target" stopper. Mould-blown fluting round the bottom, carried over on to the base to join a ring, inside which the inscription: "WATERLOO C° CORK". The body wheel-engraved with intersecting curves forming cross-hatched oval panels, etc. H. (with stopper) 10¼ in.

IRISH (CORK, Waterloo Glass Co.); about 1820.

For the type, cf. Westropp, *Irish Glass*, Pl. XIX (with mushroom-stopper); for mark, *ibid*., Pl. IX.

Major E. Chatterton.

347 FINGER-BOWL, cylindrical shape with mould-blown flutes round the bottom, carried over on to the base to join a ring, inside which the inscription: "FRANCIS COLLINS DUBLIN". D. 4¼ in.

IRISH (DUBLIN, made for Francis Collins, of 5, Lower Ormond Quay); early 19th century.

Cf. Westropp, *Irish Glass*, p. 181 and Pl. XXIII.

Major E. Chatterton.

English and Irish Cut-Glass (early 19th century)

348 TEA-CADDY AND COVER, the caddy of bevelled rectangular section, with vertical sides and wide circular mouth. Low domed cover with spherical finial. Wheel-cut with "finger" flutes round base, relief-diamonds round the shoulder, and a formal border of oval facets, alternating in groups of eight with a "daisy" motif, in between. The cover with relief-diamonds and horizontal prismatic cutting. On the front, in an oval cartouche, is wheel-engraved "18 EC 06". H. (with cover) 5¾ in.

ENGLISH; dated 1806.

Dr. P. H. Plesch.

349 PICKLE-JAR, bell-shaped body with flanged rim and square pedestal foot. Domed cover with pointed finial. Wheel-cut with zones of relief diamonds between borders of flutes. Diagonal ovals on flange. H. (with cover) 9 in.

ENGLISH or IRISH; about 1810.

For general type, cf. Westropp, *Irish Glass*, Pl. XXIII,C.

L. Boynton, Esq.

350 STIRRUP-CUP, conical bowl with handle knopped at either end. Wheel-cut in flutes and facets. H. 6¼ in.

ENGLISH; first half of 19th century.

E. A. Smith, Esq.

Glasses (rummers) with wheel-engraved decoration (first half of 19th century)

351 RUMMER, ovoid bowl on plain spreading stem, the bowl wheel-engraved with a representation of a sailing-vessel, inscribed "SUCCESS TO THE VOYAGE" and, on the reverse, a girl leaning on an anchor beside a tree, probably symbolising "Hope". H. 5¾ in.

ENGLISH (probably engraved in the workshop of William Absolon, of Yarmouth); about 1800.

Cf. Kiddell, "William Absolon . . .", p. 57, etc., Pl. 51.

Mr. and Mrs. J. V. Paterson.

352 PAIR OF RUMMERS, cylindrical bowl on plain stem and foot, wheel-engraved. Both have the inscription "LORD NELSON" within a laurel-wreath, but one has on the reverse the representation of a ship of the line, presumably the *Victory*, whereas the other has a catafalque inscribed "TRAFALGAR" and "NILE". H. 5⅛ in.

ENGLISH; 1806.

Both glasses were acquired together, and commemorate the death of Lord Nelson at Trafalgar in 1805, and his burial in St. Paul's Cathedral on 9th January, 1806. Cf. Churchill, *History in Glass*, p. 29, Nos. 127, 128.

L. C. Boreham, Esq.

353 PAIR OF RUMMERS, ovoid bowls on square "lemon-squeezer" feet, the bowls wheel-engraved with hops and barley, and inscription: "S. GIBBS MEAD FARM". H. 5½ and 5⅝ in.

ENGLISH; early 19th century.

A similar rummer in the V. & A. Museum (C.279-1925) is inscribed "James Oddie Bromley".

M. P. Moss, Esq.

354 RUMMER, ovoid bowl with wheel-cut flutes round base and on short spreading stem. Wheel-engraved with formal border below lip, groups of stars and initials "CAL" in oval cartouche with rayed border. H. 8¼ in.

ENGLISH: early 19th century.

A similar rummer in the V. & A. Museum (C.5-1934) is dated 1805.

Dr. Margaret Emslie.

355 RUMMER, bucket bowl on stem with central bladed knop. Wheel-engraved with a representation of the King's Champion, mounted and in armour, throwing down the gauntlet: on the reverse, the Royal Crown between initials "G.R." and below cipher "IV", inscribed "July 19 1821". H. 5¼ in.

ENGLISH; dated 1821.

Made to commemorate the Coronation of George IV. Cf. Churchill, *History in Glass*, Pl. 40, No. 177. An identically similar glass is in the V. and A. Museum (C.784-1936).

P. K. Jenkins, Esq.

356 RUMMER, cylindrical bowl on capstan-stem and square foot. Wheel-engraved with a representation of a sailing-vessel under Sunderland Bridge, so inscribed. On the reverse, initials "PM" and "AA" enclosed by sprays of rose and thistle, with shamrocks at the point of junction. H. 5¾ in.

ENGLISH (probably SUNDERLAND); about 1820-30. Pl. VI,A,2.

Cf. Wakefield, *19th Century British Glass*, Pl. 46,B and pp. 36-7; Churchill, *History in Glass*, Pl. 31, No. 142.

P. K. Jenkins, Esq.

357 RUMMER, large bucket bowl on plain stem with concave profile. Wheel-engraved with a border of fruiting vine below the rim, and inscription: "NO GRUMBLING" H. 8¾ in.

ENGLISH; about 1830.

Cf. V. & A. *Glass, Pl.* 56,E; Churchill, *History in Glass*, Pl. 35, No. 156.

Mr. and Mrs. W. Christie Rae.

Coloured Glass, including "Nailsea" (first half of 19th century)

358 JUG AND (?) SUGAR-DISH, blue glass with mould-blown ribbing and gilt decoration. Pear-shaped jug with low base, loop handle and pouring-lip, with gilt inscription: "Present from Yarmouth" within a square panel outlined with leafy scrolls. Flat dish with raised edge, on a low foot. The underside bears traces of gilt decoration. Acquired separately. H. of jug 3¾ in.; D. of dish 3⅞ in.

ENGLISH (decorated in the workshop of William Absolon, of Yarmouth); about 1800.

Cf. Kiddell, "William Absolon . . . ", p. 57 etc., Pl. 53.

Mr. and Mrs. J. V. Paterson.

359 DISH, dark-blue glass, gilt with border pattern of Greek key-fret, and in the centre the crest of a stag's head erased. Signed underneath "I. Jacobs Bristol", in gold. D. 7¾ in.

ENGLISH (BRISTOL, the "Non-Such Flint Glass Manufactory" of Isaac Jacobs); about 1805.

See Frank Tilley, "The Marshall Collections . . . ", fig. 17. Cf. A. C. Powell, *Transactions of the Bristol and Gloucestershire Archaeological Society*, XLVII (1925), p. 239; F. Buckley, *O.E.G.*, p. 140. Similar dishes are in the Bristol Art Gallery and the Peterborough Museum. They are probably stands for finger-bowls, of which there are examples in the V. & A. Museum and the Cecil Higgins Museum, Bedford.

Given to the Ashmolean Museum, Oxford, by Mrs. M. Marshall.

360 (?) LOVING-CUP, blue-glass, bell-shaped body on flat pedestal foot, with two ear-shaped handles, the lower terminals flattened against the body. Opaque-white thread laid round edge of foot, and decoration of similar threads "combed" and marvered in on the body. H. 7⅛ in.

ENGLISH; about 1800. Pl. XI,B,1.

L. Boynton, Esq.

361 MUG, opaque pale-blue glass with white enamelled and gilt decoration. Bell-shaped mug on low foot, with plain loop-handle. Painted with vine-leaves and grapes surrounding an oval cartouche enclosing the words "Forget me not", in gold. H. 4¼ in.

ENGLISH (perhaps NEWCASTLE-UPON-TYNE); early 19th century.

H. L. Gibson, Esq.

362 VASE, opaque-white glass with trailed and marvered thread-decoration in blue and pink. Tall slender vase on spreading foot, drawn in slightly at the shoulder, then flaring out to a wide mouth. H. 12 in.

ENGLISH (probably BRISTOL); early 19th century. Pl. XI,B,2.

Mr. and Mrs. W. Christie Rae.

363 TWO SUGAR-CRUSHERS, blue and green glass respectively. Mushroom terminals with spirally twisted stems. L. 5¼ in. and 5 in.
ENGLISH; about 1800.
Cf. *Glass Notes*, 16 (1956), fig. 35.
P. K. Jenkins, Esq.

364 TOY DECANTER AND GLASS, purple glass. "Barrel" decanter with spiral thread round tapering neck with out-turned lip. Wine-glass with bucket bowl and centrally knopped stem. H. of decanter 4 in.; of glass 2⅛ in.
ENGLISH; early 19th century.
Miss Sylvia Steuart.

365 JUG, pale-green glass. Pear-shaped body on low spreading foot, sloping rim with large pouring lip, and arched ribbed loop-handle turned back at its lower terminal. H. 7⅞ in.
ENGLISH; about 1800. Pl. XI,B,3.
Probably made in a "crown" window-glass house.
A. J. B. Kiddell, Esq.

366 JUG, dark-green glass with opaque-white flecks marvered in. Oviform body, flaring neck with opaque-white thread round rim. Plain loop-handle turned back at the lower terminal. H. 9⅛ in.
ENGLISH ("NAILSEA" type); early 19th century.
Glasses of this type have been ascribed to both Nailsea (probably wrongly) and to Wrockwardine, but were probably made in several bottle-glass houses. Cf. Thorpe, *History*, Pl. CLXII.
A. J. B. Kiddell, Esq.

367 CIDER-JAR, brownish-green bottle-glass with opaque-white flecks marvered in. Straight-sided jar spreading to a wide shoulder, then drawn in to a narrow neck. Loop-handle with pincering at lower end.
ENGLISH ("NAILSEA type"); early 19th century.
Cf. Wakefield, 19*th Century British Glass*, pp. 26-7.
Mr. and Mrs. W. Christie Rae.

368 JUG, dark-green glass with decoration of marvered-in opaque-white threads. H. 4 in.
ENGLISH ("NAILSEA" type); early 19th century.
Sir Hugh and Lady Chance.

369 JUG, pale-green glass, the rim lined with opaque-white glass. H. 6 in.
ENGLISH ("NAILSEA" type); early 19th century.
Probably made in a crown-window glass house, and therefore perhaps really a Nailsea piece.
Sir Hugh and Lady Chance.

370 ROLLING-PIN, dark-green glass, tapering cylindrical form, with flattened knob at either end. With "chip" decoration of a schooner, a paddle-steamer, a steam-train, a boat under a bridge, etc., and inscription: "LOOK OUT FOR SQUALLS JACK 1847". L. 15¼ in.
Probably SCOTTISH (ALLOA glasshouse); dated 1847.
Cf. *Glass Notes*, 15 (1955), p. 10.
Mr. and Mrs. W. Christie Rae.

371 FLASK, opaque-white, pink and blue glass. Shuttle-shaped flask with short cylindrical neck, decorated with applied "combed" threads in festoon patterns. L. 8¼ in.

ENGLISH (perhaps STOURBRIDGE area); second quarter of 19th century.

A "Nailsea" glass probably made in the Midlands. Cf. Wakefield, 19*th Century British Glass*, p. 25.

Miss Sylvia Steuart.

Miscellaneous Glass, including "cameo encrustations", etc. (first half of 19th century)

372 DOOR-HANDLE, with "cameo encrustation" and wheel-cut decoration. Helmeted classical head, marked on the reverse "Patent London", impressed. D. 2½ in.

ENGLISH (LONDON, Falcon glasshouse of Aspley Pellatt); about 1820.

Pellatt's patent for "Crystallo-Ceramie" was first taken out in 1819—see Wakefield, 19*th Century British Glass*, p. 28.

Mr. and Mrs. W. Christie Rae.

373 PLAQUE, with "cameo encrustation", the reverse decorated with wheel-cut cross-hatching. Papier-mâché frame. Portrait of Princess Charlotte (d.1817). D. of plaque 2¾ in.

ENGLISH (LONDON, Falcon glasshouse of Apsley Pellatt); about 1820.

Cf. H. W. L. Way, "Apsley Pellatt's Glass Cameos", *The Connoisseur* (Feb., 1922), pp. 78 ff., No. III.

Mr. and Mrs. W. Christie Rae.

374 PAPERWEIGHT, enclosing concentric rings of *millefiori* canes in blue, purple, green, white, and pink. D. 3¼ in.

ENGLISH (probably BIRMINGHAM, glasshouse of George Bacchus & Sons); mid-19th century.

Cf. Wakefield, 19*th Century British Glass*, p. 35.

Mr. and Mrs. W. Christie Rae.

375 BOTTLE AND STOPPER, enclosing concentric circles of fine *millefiori* canes in red, white and blue, and wheel-cut in facets. H. (with stopper) 6¾ in.

ENGLISH (perhaps STOURBRIDGE); mid-19th century.

Cf. H. W. L. Way, "Mrs. Applewhaite-Abbott's Collection of Coloured Glass", *The Connoisseur* (Dec., 1922), pp. 212 ff., Nos. 2 and 6.

Mr. and Mrs. W. Christie Rae.

376 HORN, "wrythen" mould-blown ribbing. Horn with central loop, widening at one extremity into the mouthpiece and at the other into the trumpet. H. 7¼ in.

ENGLISH; late 18th or early 19th century.

Cf. Thorpe, *History*, p. 334; Westropp, *Irish Glass*, p. 121.

E. A. Smith, Esq.

377 BIRD-FOUNTAIN, the body with vertical mould-blown ribbing. Drawn-out piriform body with basal kick, surmounted by a hollow-blown ball. The trough for the water edged with a blue thread. H. 7¼ in.

ENGLISH; early 19th century.

Bird-fountains of this general type seem to go back at least to the late 17th century—cf., e.g., Thorpe, *History*, Pl. LXXXII (this form, however, was probably long-lived).

W. H. Brown, Esq.

378 RUMMER, ogee bowl with mould-blown fluting round base running down into drawn plain stem. Blue thread round lip. H. 5 in.

ENGLISH; early 19th century.

H. L. Gibson, Esq.

Glasses from the last quarter of the 19th century

379 BELL, the body of green glass, the handle of opaque-white glass with pointed finial. H. 12 in.

ENGLISH; about 1875.

Sir Hugh and Lady Chance.

380 CLARET-JUG AND STOPPER, double-ogee profile with pedestal foot and narrow neck spreading to cup-shaped orifice with pouring-lip. Hollow ball-stopper. Wheel-engraved in relief ("rock crystal engraving") with figures of two squirrels amidst oak-foliage; acanthus-motifs round foot and lip. Signed "W.fritsche". H. (with stopper) 12 in.

ENGLISH (STOURBRIDGE, glasshouse of Thomas Webb & Sons); about 1885.

Engraved by William Fritsche. Cf. Wakefield, *19th Century British Glass*, p. 40, Pl. 58.

G. V. A. Seccombe Hett, Esq.

381 VASE, yellow glass with floral decoration wheel-engraved through an overlay of opaque-white on pink. Piriform vase with scalloped rim and low foot. Pinks, etc., below a border composed of scallops below and two rows of quatrefoils above. H. 5¼ in.

ENGLISH (STOURBRIDGE, probably Thomas Webb & Sons); about 1890.

Cf. G. Beard, *Nineteenth Century Cameo Glass*, Newport (1956), Pl. XX,79.

Mr. and Mrs. W. Christie Rae.

Glasses point-engraved by Laurence Whistler

382 GOBLET, flat-based conical bowl, engraved with the diamond-point in stipple and line by Laurence Whistler. Portrait of Pope John XXIII, and on the foot the Papal tiara and crossed keys.

ENGLISH; 1961. Pl. XVI.

Cf. Laurence Whistler, *Engraved Glass* 1952-58, London (1959), Pl. 50,57-9, etc.

J. Rose, Esq.

383 GOBLET, straight-sided bowl stipple-engraved with a country-scene "The Lane to the Sea", by Laurence Whistler. H. 9 in.

ENGLISH; about 1960.

Commander Sir Hugh Dawson, Bt., C.B.E., R.N.

Index of Lenders

Ashmolean Museum, Oxford 24, 26, 87, 121, 122, 137, 143, 149, 296, 310, 359.

Atkinson, Miss E. 232.

Bacon, J. M. (see Bristol Art Gallery).

Beves, D. H. (see Fitzwilliam Museum, Victoria and Albert Museum)

Boreham, L. C. 186, 235, 252, 352.

Boynton, L. 134-5, 172, 184, 241, 349, 360.

Bradford, Mrs. B. 86.

Bristol Art Gallery 162, 177.

Brown, W. H. 38-9, 50, 65, 198, 222, 344, 377.

Chance, Sir Hugh and Lady, 368-9, 379.

Charleston, R. J. 2, 6, 29, 31, 41-3, 47, 59, 84, 101.

Chatterton, Major E. 321, 346-7.

Chitty, J. 145, 209.

Clarke, T. H. 44, 54, 83, 85.

Cranch, Mr. & Mrs. G. 60, 136, 144, 155, 173, 179. 207-8, 233, 244, 259, 263, 279, 319.

Cullinan, E. R. 33, 45, 204.

Dawson, Sir Hugh 102, 126, 284-6, 291, 309, 336, 338-341, 383.

Dennis, R. 89, 91-4, 96, 100.

Emanuel, Dr. R. 138, 158, 191-3, 195.

Emslie, Dr. Margaret 189, 190, 225, 311-12, 354.

Evill, W. A. 105, 119, 178, 196, 230, 258, 287, 290, 304, 307-8, 333, 337.

Fawkes, B. 61, 142, 165, 171, 182, 249, 268, 318.

Fitzwilliam Museum, Cambridge 108-112, 116, 127-131, 150-4, 223, 283.

Gibson, H. L. 106, 197, 264, 314, 361, 378.

Gill, Mr. & Mrs. W. H. 187, 211, 229, 254.

Graham, Malcolm 117, 124, 156, 342.

Greenland, Mr. & Mrs. S. R. 206, 234, 257, 271, 274, 326.

Hale, Colonel W. Churchill 164, 240.

Harden, Dr. D. B. 7, 9-10, 20, 345.

Harrison, Stephen 4, 17-18, 21.

Jenkins, P. K. 40, 157, 245, 295, 355-6, 363.

Kelly, Miss M. W. 30, 169, 213, 280-1, 293, 315.

Kiddell, A. J. B. 331, 365-6.

Lewis, T. Arthur 163, 170, 214, 217-8, 325.

Light, Dr. L. H. B. 66, 141, 210, 228.

Littledale, J. G. 146, 166-7, 246, 253, 262, 269, 273

Lymbery, R. S. 226, 270, 288-9, 294, 297, 299.

Mansell, Dr. & Mrs. P. W. A. 181, 185, 205, 231.

Marshall, Mrs. M. (see Ashmolean Museum).

Minns, C. C. 161, 242, 247.

Moss, M. P. 8, 15, 32, 133, 212, 219, 221, 353.

Napier, I. 103, 203, 224, 256, 316, 322-4.

Paterson, Mr. & Mrs. J. V. 200-202, 215, 238, 351, 358.

Peel, Mrs. H. F. 14, 248.

Plesch, Dr. P. H. 19, 25, 37, 57, 113, 120, 160, 292, 302-3, 348.

Polak, Mrs. A. 67, 72, 88, 90, 95, 99.

Rae, Mr. & Mrs. W. Christie 79-82, 97, 275, 320, 357, 362, 367, 370, 372-5, 381.

Ramsey, L. G. G. 180, 227, 239, 260, 317.

Richards, B. 36, 46, 51-3, 55-6, 107, 114-5, 123, 125, 132, 147-8, 305.

Rose, J. 68, 70-1, 175, 183, 250-1, 255, 265, 267, 272, 300, 306, 382.

Rothschild, Mrs. P. 1, 3-5, 11-13, 16, 22-3, 73-8.

Schubart, H. 98, 330.

Seccombe Hett, G. V. A. 220, 327-9, 332, 334-5, 380.

Slater, G. B. 261, 343.

Smith, E. A. 62, 64, 168, 236, 350, 376.

Spiers, Dr. C. H. 28, 48, 49, 313.

Steuart, Miss Sylvia 58, 104, 298, 301, 364, 371.

Steevenson, Mrs. M. 237, 277-8.

Toller, Mr. & Mrs. P. 27, 34-5.

Victoria and Albert Museum 69, 225.

Webb, Mrs. Richard 63, 118, 159, 199, 243, 266, 276.

White, Mrs. Neville 174, 188.

Worsley, Miss K. 139, 140, 176, 194, 216, 282.

5. Pull (modern) from the original copper-plate used for the trade-card of Thomas Betts, of the King's Arms Glass-Shop, Charing Cross; about 1740.
W. A. Thorpe, Esq.

6. Engraved and hand-tinted portrait of Prince Charles Edward ("The Young Pretender") supposedly after an original by Sir Robert Strange. The original of the portrait on the glass No.298.
Miss Sylvia Steuart.

7. Trade-card of Hopton, Hanson and Stafford, of the White Friars Glass-House, near the Temple, London; about 1764.
R. J. Charleston, Esq.

8. Trade-Card of Mathews & Jones, Calcutta glass-merchants, obtaining their supplies from John Blades of London, Manufacturer to King George III. Engraved for Robson, Blades & Co., London. Early 19th century.
R. J. Charleston, Esq.

9. A Glass House, mezzotint engraving, published by Orme, of New Bond Street; 1799. Supposedly the Whitefriars Glasshouse.
R. J. Charleston, Esq.

10. Trade-card of Maydwell and Windle, of the Cut-glass Warehouse, the King's Arms, The Strand, London; about 1765.
R. J. Charleston, Esq.

11. An Itinerant Drinks-Vendor. Pencil drawing by Paul Sandby (1725-1809); mid-18th century.
J. Rose, Esq.

12. & 13. "Glass picture", and engraving identical with that from which it was made. Engraved by Andreas Vander Mijn (b.1714?) after J. Vander Mijn, and printed for T. Bowles, St. Paul's Churchyard; mid-18th century.
J. Rose, Esq.

14. Imaginary landscape with ruins. Wash-drawing signed "W. Beilby Delin^{t} 1774". Compare the signature on the glass No.283.
R. J. Charleston, Esq.

Circle of Glass Collectors' Commemorative Exhibition.

Supplementary Exhibits not in the Catalogue

Books.

1. Thomaso Garzoni, La Piazza Universale di Tutte le Professioni del Mondo, etc. Venice (1605). One of the earliest books (the first edition was published in Venice in 1585) to give a description of the Venetian glass-industry (pp.540-1). W. A. Thorpe, Esq.

2. Antoni Neri Florentini, de Arte Vitraria, Libri Septem & in eosdem Christoph. Merretti...Observationes & Notae, Amsterdam (1669). One of the earliest Latin editions of A. Neri's Arte Vetraria (Florence, 1612), incorporating observations from C. Merrett's English version (The Art of Glass, 1662). Neri's book was the first systematic work of glass technology. R. J. Charleston, Esq.

3. Book of Plates, illustrating the ceramic and glass industries, re-engraved from the Plate volumes of the French Encyclopédie of Diderot and D'Alambert. French; about 1780(?). R. J. Charleston, Esq.

4. Dominique Bussolin, Les Célèbres Verreries de Venise et de Murano, etc. Venice (1847). One of the first systematic accounts of the Venetian glass-industry, compiled, however, at a time when this was already in decline. R. J. Charleston, Esq.

Engravings, Glass-Pictures, etc.